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DOCTOR WHO MAGAZINE

The OFFICIAL MAGAZINE
of the BBC television series

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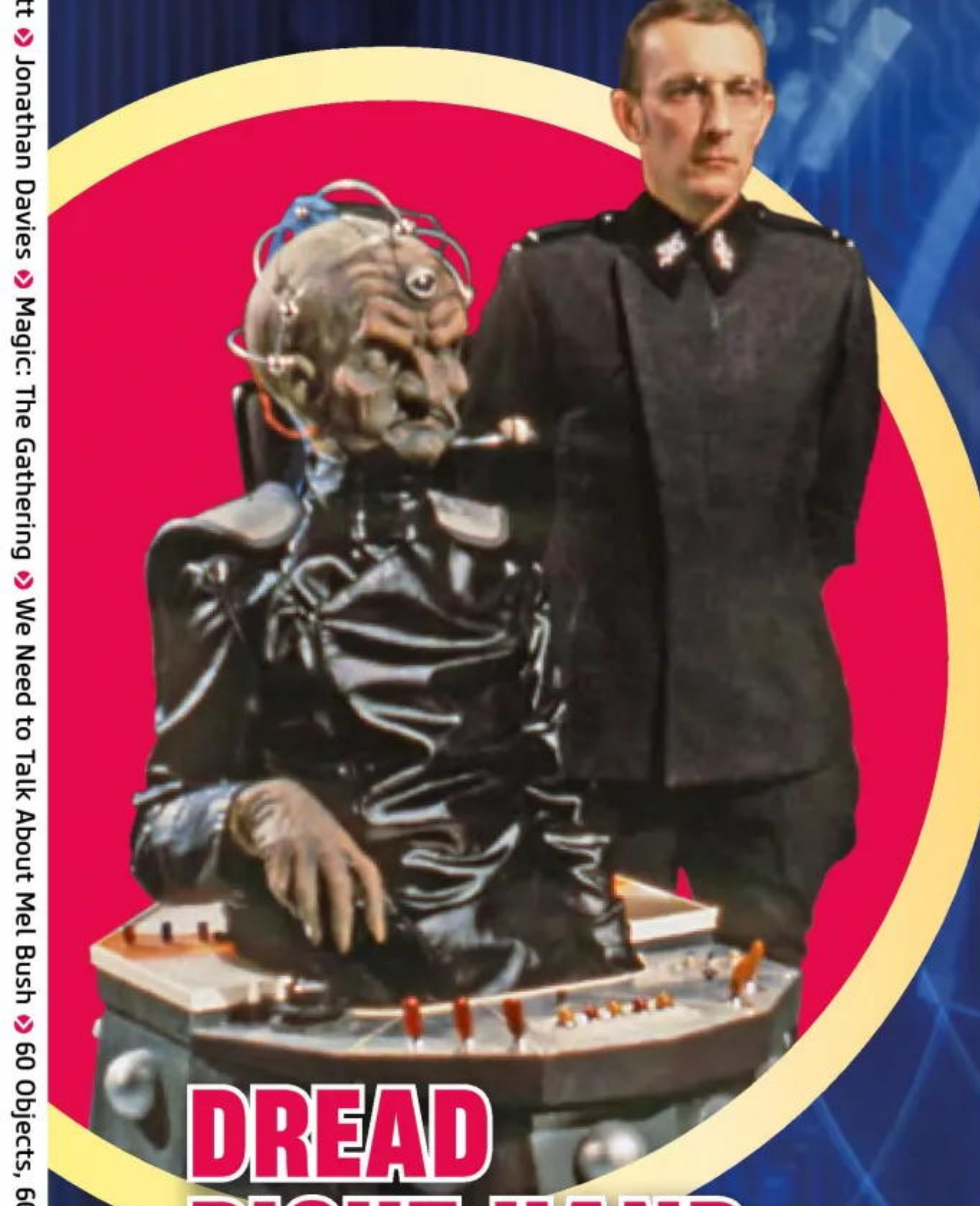

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WORLD EXCLUSIVE

HIGHWAY TO MEL!

Bonnie Langford on her return to *Doctor Who*

ISSUE 595
OCTOBER 2023
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Panini magazines

DOCTOR WHO MAGAZINE 595

Bonnie Langford » Emily Cook » Dan Slott » Jonathan Davies » Magic: The Gathering » We Need to Talk About Mel Bush » 60 Objects, 60 Years: 2008-2012 » The Trial of a Time Lord Parts 13-14 » Liberation of the Daleks Part 12

"I've got much more crazy things to do yet."

BBC

PULL TO OPEN

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WITH THANKS TO: Joanna Allen, Katharine Armitage, Richard Atkinson, Debi Berry, Steve Berry, Nicholas Briggs, Matt Cavotta, Ronan Chander, Chris Chibnall, Joel Collins, Phil Collinson, Emily Cook, Georgia Cook, Sue Cowley, Jonathan Davies, Russell T Davies, Vicki Delow, Albert DePetrillo, John Dorney, Matt Evenden, Matt Fitton, Julie Gardner, Ncuti Gatwa, Millie Gibson, James Goss, Toby Hadoke, Vanessa Hamilton, Jason Haigh-Ellery, Scott Handcock, Derek Handley, Bonnie Langford, Ellen Marsh, Chris May, Ross McGlinchey, Russell Minton, Steven Moffat, Lauren Mooney, James Page, Karen Parks, Andrew Pixley, Stewart Pringle, Sara Richards, David Richardson, Neil Roberts, Jim Sangster, Fay Sharp, Philip Sims, Dan Slott, Greg Staples, Michael Stevens, Catherine Tate, David Tennant, Jane Tranter, Fio Trethewey, Gavin Verhey, Nikki Wilson, Chrissie Wood, Mark Wright, Catherine Yang, BBC Studios, BBC Wales and bbc.co.uk

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WELCOME

Hello! Okay. Ooh. New teeth. And hair. Great hair. That's weird. So, where was I? Just like the Doctor, the editors of **DWM** are also prone to regenerate from time to time. Unlike the various incarnations of the Doctor, I doubt many readers have their own personal favourite editors. Let's face it, they've all been pretty great. Right from Dez Skinn in that very first issue of *Doctor Who Weekly*, (which I remember queuing for in Leeds back in October 1979, when Tom Baker dropped into the newsagents) through Gary Russell, Gary Gillatt, the ever-suave Alan Barnes, Tom Spilsbury and the unflappably ageless Marcus Hearn. I've missed out plenty of them too, but only due to the limited space allowed for my first missive to you all, and I would much sooner blather on about myself rather than my past selves, no matter how great they were.

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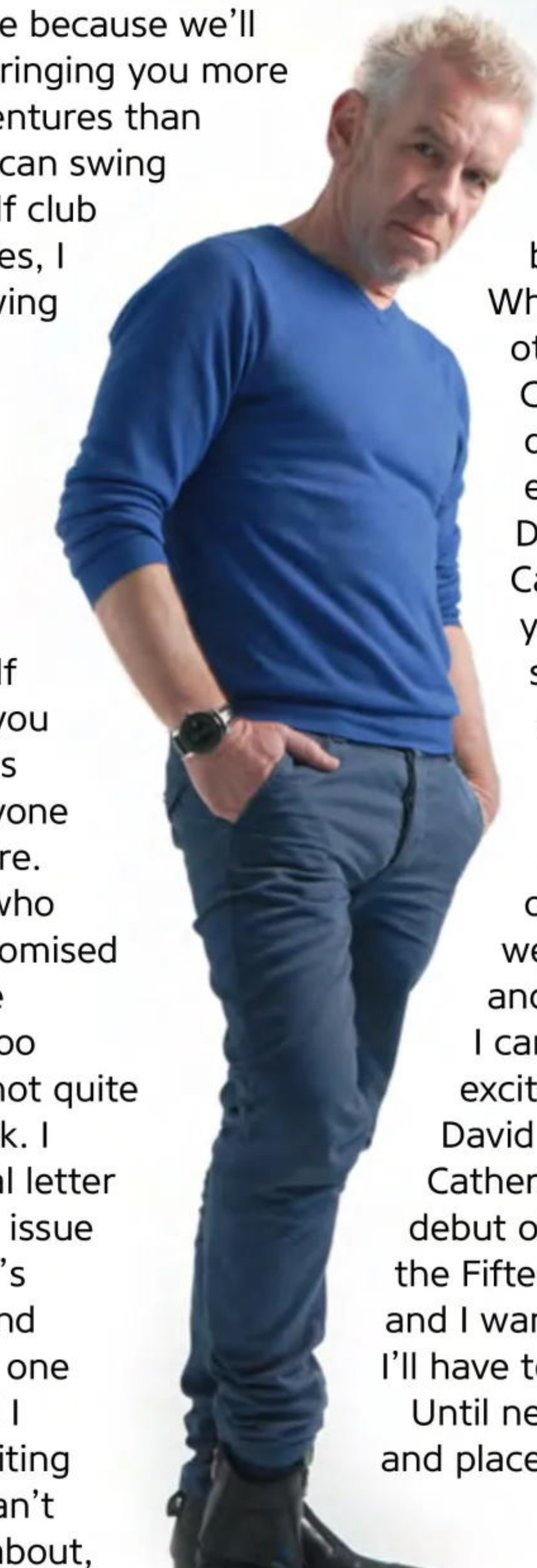
DOCTOR WHO WEEKLY
FANTASTIC FIRST ISSUE
THE DALEKS ARE BACK!
FREE TRANSFERS!
FREE TRANSFERS!
PLUS TWO FULL COLOUR DR WHO PANORAMAS INSIDE!
PRIZE-WINNING COMPETITION INSIDE

In a recent issue of **DWM** Russell T Davies revealed how he pictured the editor of this magazine puffing on a pipe while sitting back in his wing-backed chair. I have yet to get my hands on Marcus' disreputable clay pipe, but maybe one day. No, I'm more your dashing, swashbuckling type of editor, the type who when he isn't proof-reading articles about the Whoniverse, is at his happiest with his trusty epee in hand, shouting '*En garde*' at our deputy editor, the unflappable Peter Ware.

More than any other show *Doctor Who* embraces change, and the same can be said of **Doctor Who Magazine** too. With the upcoming *Doctor Who* Specials just around the corner, change is coming in a big way, and for those of you who are new to this magazine, now is a pretty good jumping on point. In fact any issue is going to be a good jumping on point because everyone's welcome here. If you like adventures in space and time then you've come to the right place because we'll be bringing you more adventures than you can swing a golf club at. Yes, I know the old saying is swing a cat and not a golf club, but I like cats, and would never advocate swinging them at anything. Golf, on the other hand has never been one of my favourite pastimes, and I'm not overly fond of golf clubs either. Although if you are a golf club lover that's great too. As I said, everyone gets a warm welcome here.

Now for those of you who are worried that these promised changes in your favourite magazine might just be too much, have no fear. I'm not quite as new as you might think. I actually wrote an editorial letter for this magazine back in issue 264 in 1998. I was Panini's chief sub in those days and Gary Gillatt was away on one of his endless quests and I was pressganged into writing his letter of welcome. I can't remember what I wrote about, but it couldn't have been that wonderful as I was never invited back... until now, that is!



But enough about me, let's get back to *Doctor Who* and the delights in store for you in the build-up to this brand-new era. This issue is a trumpet-blasting homage to one of my own personal favourite companions, Mel Bush, and our indefatigable roving reporter Ben Cook meets up with the equally indefatigable Bonnie Langford to discuss Mel's time in the TARDIS and her return to the Whoniverse. We will also be looking at one of the previously unsung heroes of **DWM** – well she may not be quite unsung, but as far as we're concerned she hasn't been sung about nearly enough. Who am I talking about? None other than our very own Emily Cook, as she recalls her earliest days at **DWM** before reliving the events that reunited Russell T Davies with David Tennant and Catherine Tate and led up to this year's incredible soon to be aired specials. It's quite a story, and one that you'll want to dive right into.

Yes, gentle readers, there's so much to look forward to over the next few months and we'll be bringing you all the news and goss, every step of the way. I can't even decide what I'm most excited about. Is it the return of David Tennant? Is it the return of Catherine Tate as Donna? Is it the debut of the amazing Ncuti Gatwa as the Fifteenth Doctor? I want them all, and I want them now! But, just like you, I'll have to wait.

Until next time pilgrims, happy times and places.

THIS ISSUE'S CONTRIBUTORS INCLUDE

LAUREL HART

Let's give a warm welcome to our newest writer, Laurel Hart. Laurel is a recently graduated literature student and writer from Brighton, and a lifelong *Doctor Who* enthusiast. She also loves classic sci-fi and horror movies, and is a big fan of all things monsters, creatures and aliens. In this issue, she's making a case for why Mel Bush is one of the best and most underrated companions in *Doctor Who* history.

SCOTT GRAY

This issue, Scott takes a look at those often-neglected figures that enrich *Doctor Who* so much: the henchmen. Scott would like it to be known that, while he admires their tireless efforts to be evil Number Twos carrying out their sinister masters' schemes, he harbours no similar ambitions of his own: "No chance, mate, I saw what the job did to Peter Ware."

CHRIS DRING

Chris is a *Doctor Who* child of the 1990s. He was brought up on a diet of UK Gold reruns, **DWM** comics, *The New Adventures* novels and the *Dalek Attack* video game. 30 years on, and he remains fascinated by *Doctor Who*'s interactive adventures, and this month has been checking out the upcoming *Magic: The Gathering Doctor Who* decks.

GALLIFREY GUARDIAN

The latest official news from every corner of the *Doctor Who* universe...

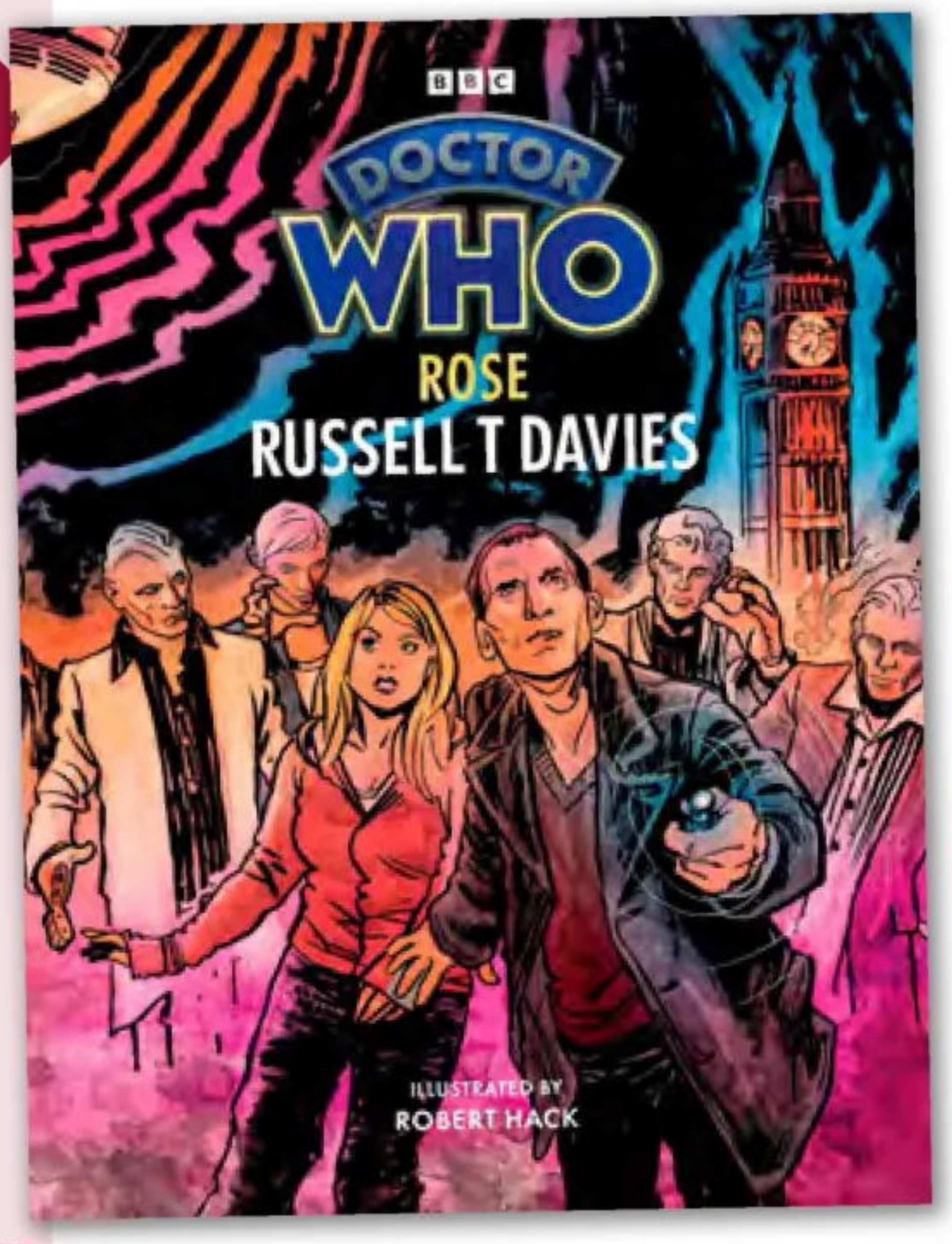
THE NAME OF THE ROSE

To celebrate the birthday of Yasmin Finney, on 30 August, the official *Doctor Who* social media channels confirmed that her character's full name in the series is Rose Noble.

Rose is the daughter of Donna Noble (played by Catherine Tate, below left) and Shaun Temple (played by Karl Collins, below right). When we last saw Donna in *The End of Time* (2009-10), the Doctor had to wipe her memory. So the question is, what happens when Rose meets one of her mum's oldest friends? It is a mystery for now, but what we do know is that just like her mother, Rose stumbles across something alien and from that point her seemingly ordinary family is never quite the same.

Rose Noble will debut in *The Star Beast* in November, the first of three *Doctor Who* Specials starring David Tennant as the Fourteenth Doctor. ◆

BROUGHT TO BOOK



Following on from the success of last year's *Doctor Who and the Daleks*, BBC Books is set to publish a second illustrated Target novelisation

Rose by Russell T Davies was originally released in paperback in 2018, and is an adaptation of the first episode of Series 1 (2005), which starred Christopher Eccleston as the Doctor and Billie Piper as Rose Tyler. The new deluxe edition of *Rose* will feature illustrations from acclaimed artist Robert Hack. It will be available in hardback from 23 November 2023 – the date of *Doctor Who*'s 60th anniversary – RRP £30.

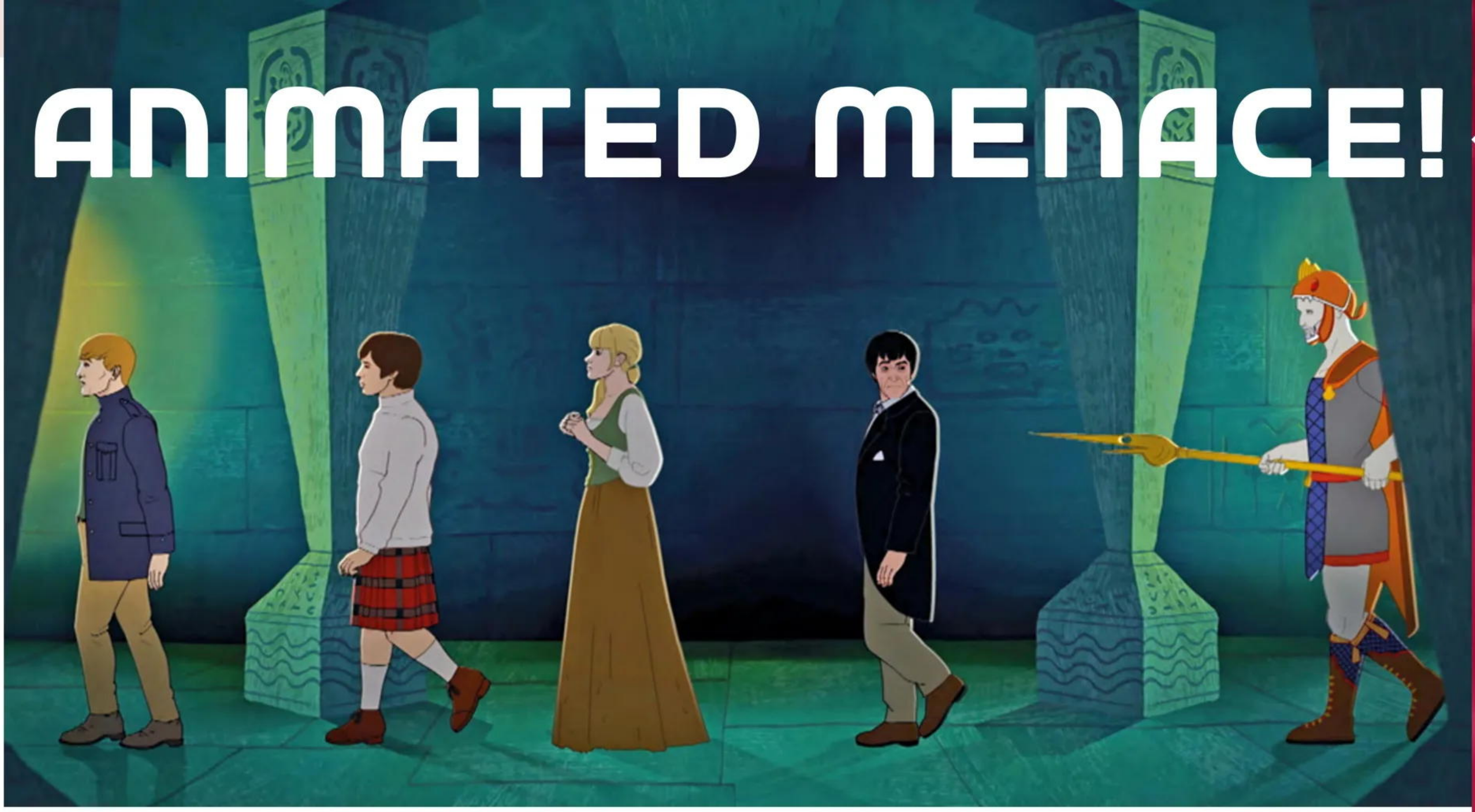
Meanwhile, *The Daily Doctor* by Simon Guerrier and Peter Anghelides has just been released by BBC Books. Described as "the Tao of *Doctor Who* – 365¼ hot tips on life and how to live it!", the new hardback is available from bookshops and online retailers, RRP £16.99. For a chance to win a copy, see page 75. ◆

AWARD WINNER!

The regeneration of the Thirteenth Doctor into the Fourteenth was named 2022's 'TV Moment of the Year' at the Edinburgh TV Awards in August.

The scene from the *The Power of the Doctor*, which saw Jodie Whittaker depart the lead role and the surprise return of David Tennant, was watched by 5.5 million people.

ANIMATED MENACE!



T*he Underwater Menace*, a four-part Second Doctor story from 1967, is the next to be released on Blu-ray and DVD.

The adventure stars Patrick Troughton as the Doctor, with Anneke Wills as Polly, Michael Craze as Ben and Frazer Hines as Jamie. Only Episodes 2 and 3 of *The Underwater Menace* exist in the BBC Archives. Episodes 1 and 4 have been newly recreated using the original off-air soundtracks as both animations and as telesnap reconstructions.

The two disc set will contain:

- Episodes 1-4 animated in colour
- Episodes 1-4 animated in black and white
- Episodes 1 and 4 – reconstructions
- Episodes 2 and 3 – original episodes, remastered
- *A Fishy Tale* – making-of documentary
- Australian censor clips
- *The Man from Miditz*
- Frazer Hines introduction for Episode 3 as per the 1998 VHS release
- BBC News Report (*South Today*)
- BBC Radio Solent Piece (audio only)
- Photo Gallery
- Animation gallery
- PDF material including camera script

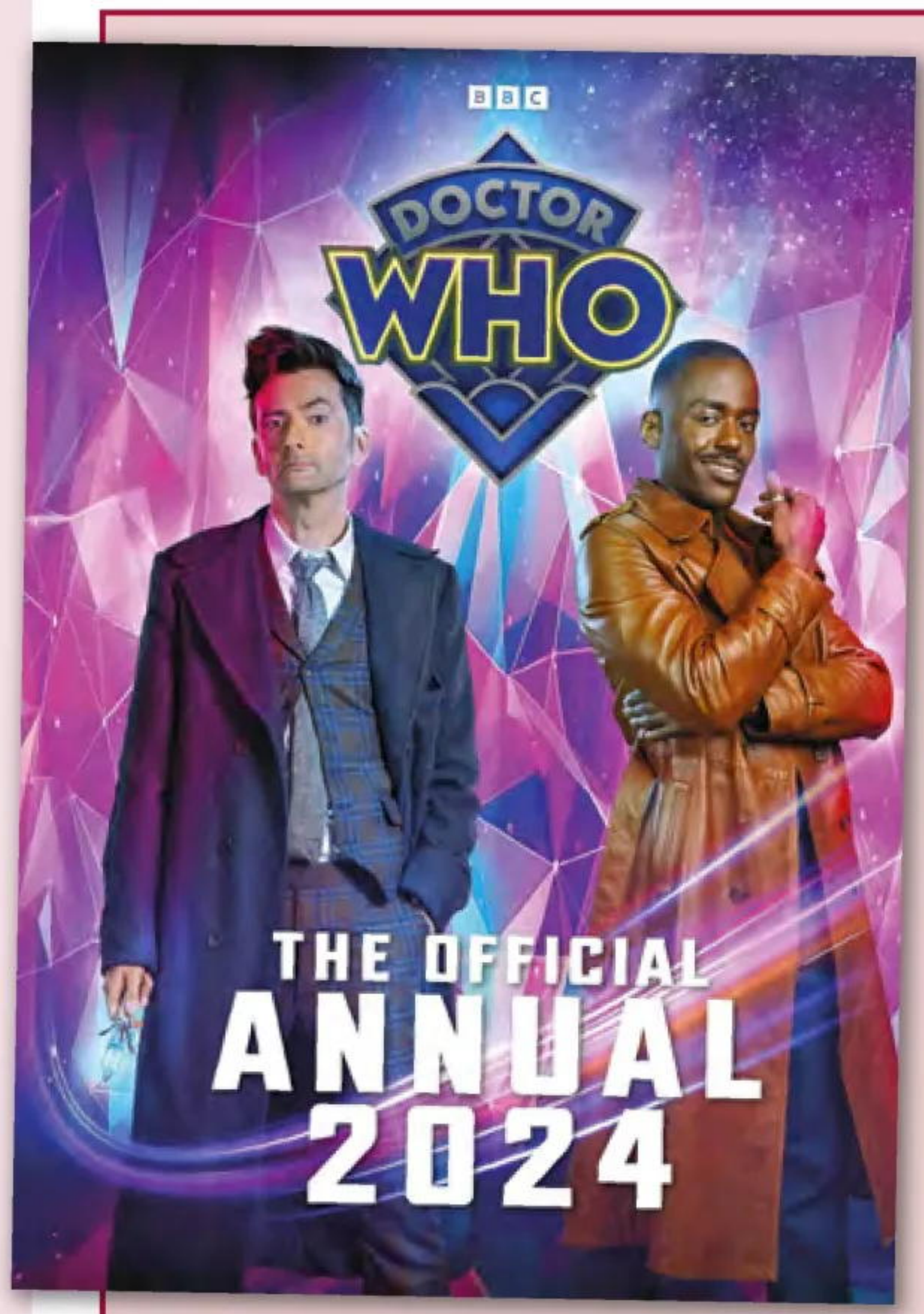
Speaking exclusively to **Doctor Who Magazine**, producer/director AnneMarie Walsh says, "Working on *The Underwater Menace* was a real pleasure, especially with such a talented team, who went above and beyond in spite of the challenges faced during the project. This is the first production we have undertaken where everything, including the backgrounds, are 2D. I felt this story lent itself more readily to full 2D than the previous ones I directed, such as *The Evil of the Daleks*, *The Faceless Ones* or *Wheel in Space*, as it doesn't have Daleks, spaceships or aeroplanes, which worked particularly well in 3D.

"Research and design of the temple with the goddess Amdo was particularly interesting. We endeavoured to bring to life the original script descriptions of it being 'massive' and Amdo being a 'gigantic Idol... a woman sitting on some sort of throne... eyes are of precious stones.' The team and I really relished working on all of the other areas of Atlantis City described in the script, which involved creating such a distinct world from Zaroff's late-60s stylised-villain's futuristic laboratory and operating room. Equally rewarding was the work we did on all the diverse designs and colour palettes for character groups, such as the priests and Fish People – though designing, colouring, drawing up rigs and animating them all was always going to be a major challenge we would need to meet.

"I have to pay huge credit to all the team for their sustained hard work throughout the entire production period. I am grateful, as ever, to have been given the opportunity to direct this story, and I hope the fans enjoy what we have created."

The Underwater Menace will be available from November 2023, RRP £14.99 (DVD), £19.99 (Blu-ray) and £29.99 (limited-edition Blu-ray steelbook).

Also available on Blu-ray in November, RRP £54.99, will be the complete run of episodes from Series 1 to 4 (2005-2008), plus the 2009-10 Specials starring Christopher Eccleston as the Ninth Doctor and David Tennant as the Tenth. The episodes will all be newly upscaled to high definition and include all the existing bonus features and one new extra piece. ◆



ANNUAL EVENT

The *Doctor Who: The Official Annual 2024* has now been released.

Edited by Paul Lang and published by BBC Children's Books, this latest annual includes 64 pages of behind-the-scenes features, games and exclusive stories aimed at younger readers, looking back across the history of *Doctor Who* and forward to the new adventures of the Fourteenth and Fifteenth Doctors. It's available now from bookshops and online retailers, RRP £9.99. ◆

IN CONCERT

A Radio 2 concert to celebrate 60 years of *Doctor Who* will take place on 28 September at BBC Hoddinott Hall in Cardiff.

The performance will be given by the BBC National Orchestra of Wales and the BBC Singers, directed by Alastair King. It will include incidental music composed for the series by Murray Gold including *I am the Doctor*, *Abigail's Song*, *This is Gallifrey*, *The Impossible Girl*, *A Good Man?*, *The Shepherd's Boy* and the *Doctor Who* theme itself. There will also be music from the 60s, 70s and 80s featuring BBC Radiophonic Workshop veterans Mark Ayres and Peter Howell, and a look ahead to the three 60th anniversary specials starring David Tennant as the Fourteenth Doctor. Special guests will include showrunners Russell T Davies, Steven Moffat and Chris Chibnall. ◆

TOYS AND GAMES

New releases are now available from Character Options and Cubicle 7.

Character has three new action figure sets. History of the Daleks #13 (RRP £24.99) is based on *The Five Doctors* (1983) and includes a Dalek and the First Doctor, as played in the story by Richard Hurndall. History of the Daleks #14 (RRP £24.99) is comprised of two white-and-gold Daleks from *Revelation of the Daleks* (1985). Finally, The Sixth Doctor & TARDIS set (£34.99) features the Doctor in the unique costume seen in the 1989 stage play *The Ultimate Adventure*.

Meanwhile, Cubicle 7 has released four new titles in its range of *Doctor Who: The Roleplaying Game* series: *A Stitch in Time*, *The Thirteenth Doctor Sourcebook*, *Sixty Years of Adventure Book One* and *Sixty Years of Adventure Book Two*. PDF editions of the books are available to buy now, while hardback copies can be preordered and will be published later this year. For more information visit *cubicle7games.com/doctor-who* ◆

DOCTOR WHO
60 YEARS
THE ROLEPLAYING GAME
SIXTY YEARS OF ADVENTURE
BOOK ONE
SIXTY YEARS OF ADVENTURE
BOOK TWO

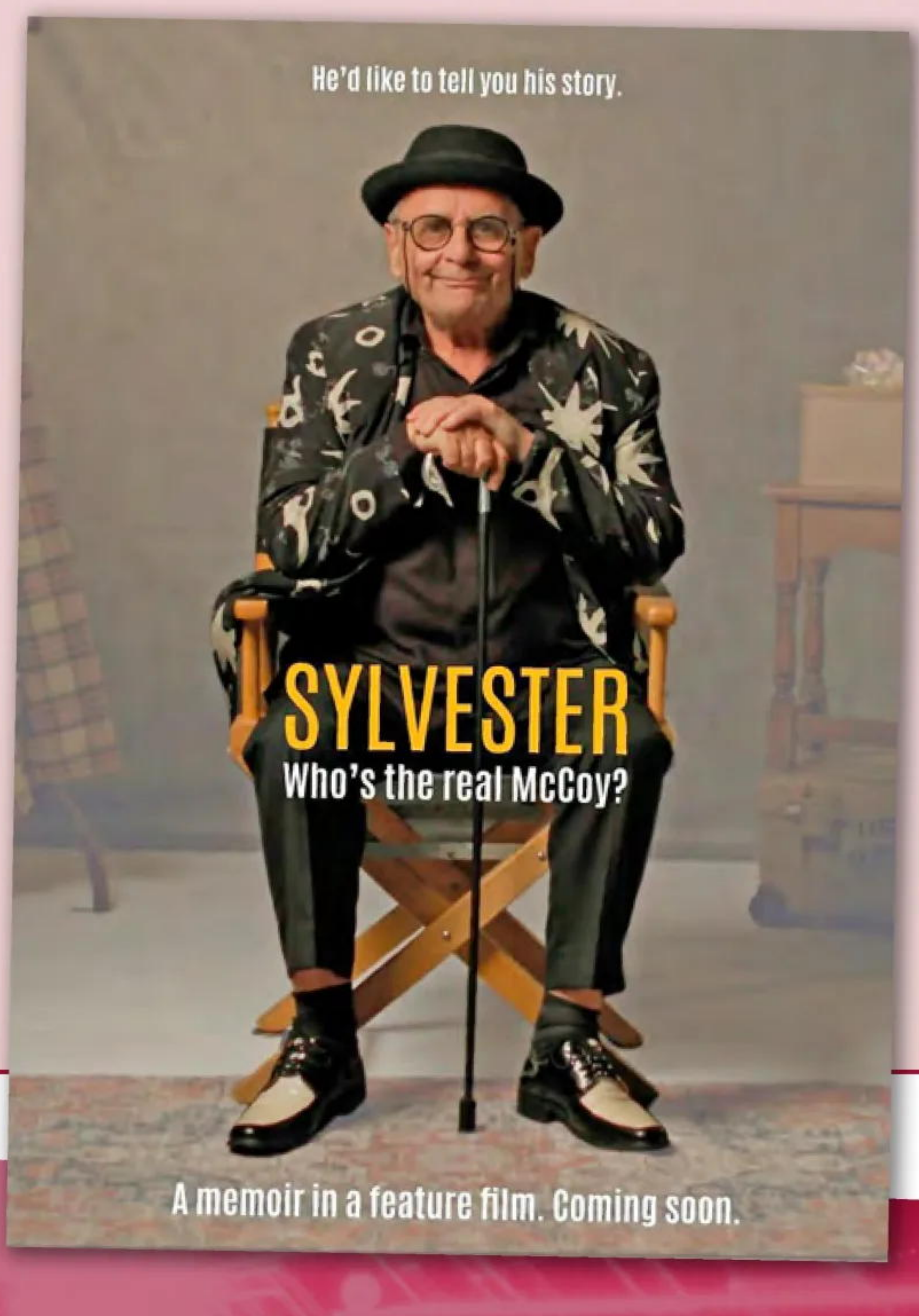
DOCTOR WHO
REVELATION OF THE DALEKS
THE SIXTH DOCTOR & TARDIS

SYLV ON FILM

A new production by independent company Film Stories is in production as part of the 80th birthday celebrations for Seventh Doctor actor Sylvester McCoy.

Sylvester: Who's The Real McCoy? is centred around a specially filmed new interview and conversation, as well as materials from his personal archive. It sees Sylvester telling his life story on screen. He explores his youth growing up in Dunoon, his training to be a priest, and how he made the jump from working in the City of London to a life of performance. There are the adventures in the Ken Campbell Roadshow, his journeys around the world, playing the lead in *Doctor Who* from 1987-89, and his time in Middle Earth across *The Hobbit* movies.

Sylvester: Who's The Real McCoy? is a Film Stories and Whynow production. It is executive produced by Sylvester McCoy and Clare Eden, and produced and directed by Simon Brew. The film is currently in post-production. ◆


He'd like to tell you his story.
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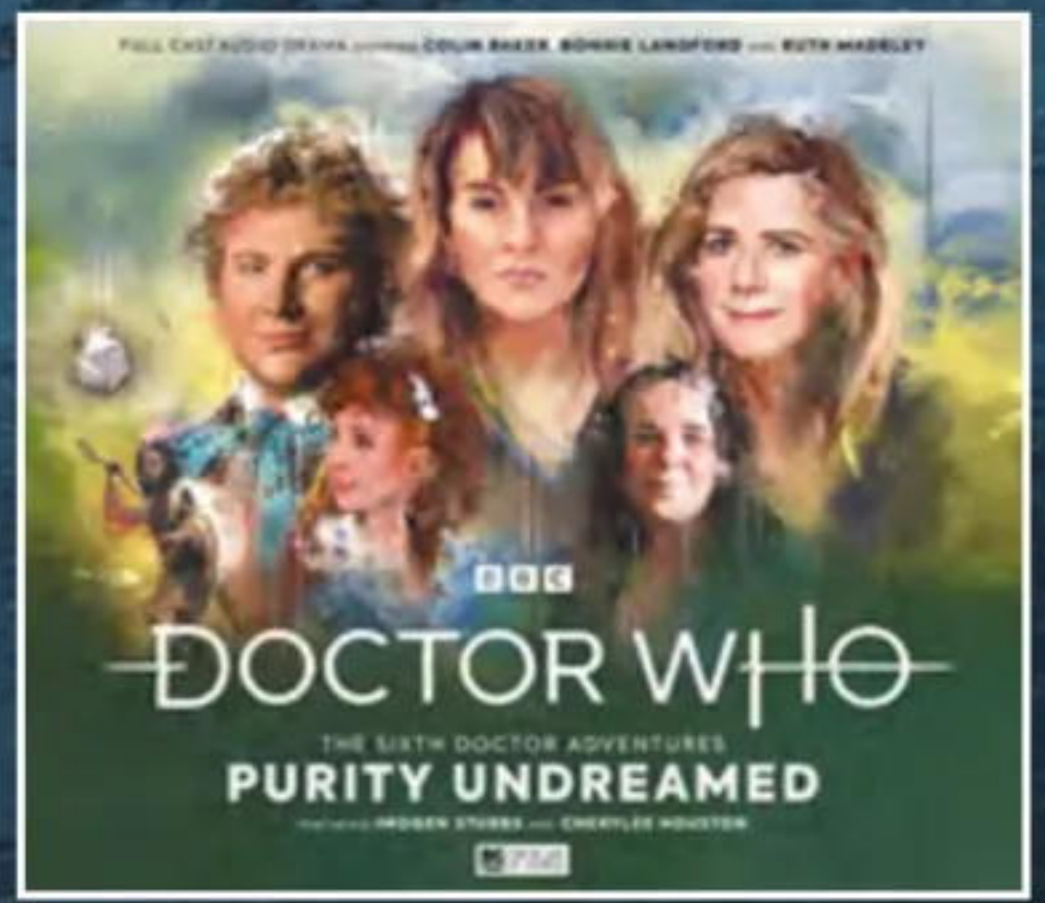
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Your views on the world of *Doctor Who*...

GALAXY FORUM

Send your letters, artwork and photos to: dwm@panini.co.uk @DWMtweets Doctor Who Magazine, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS

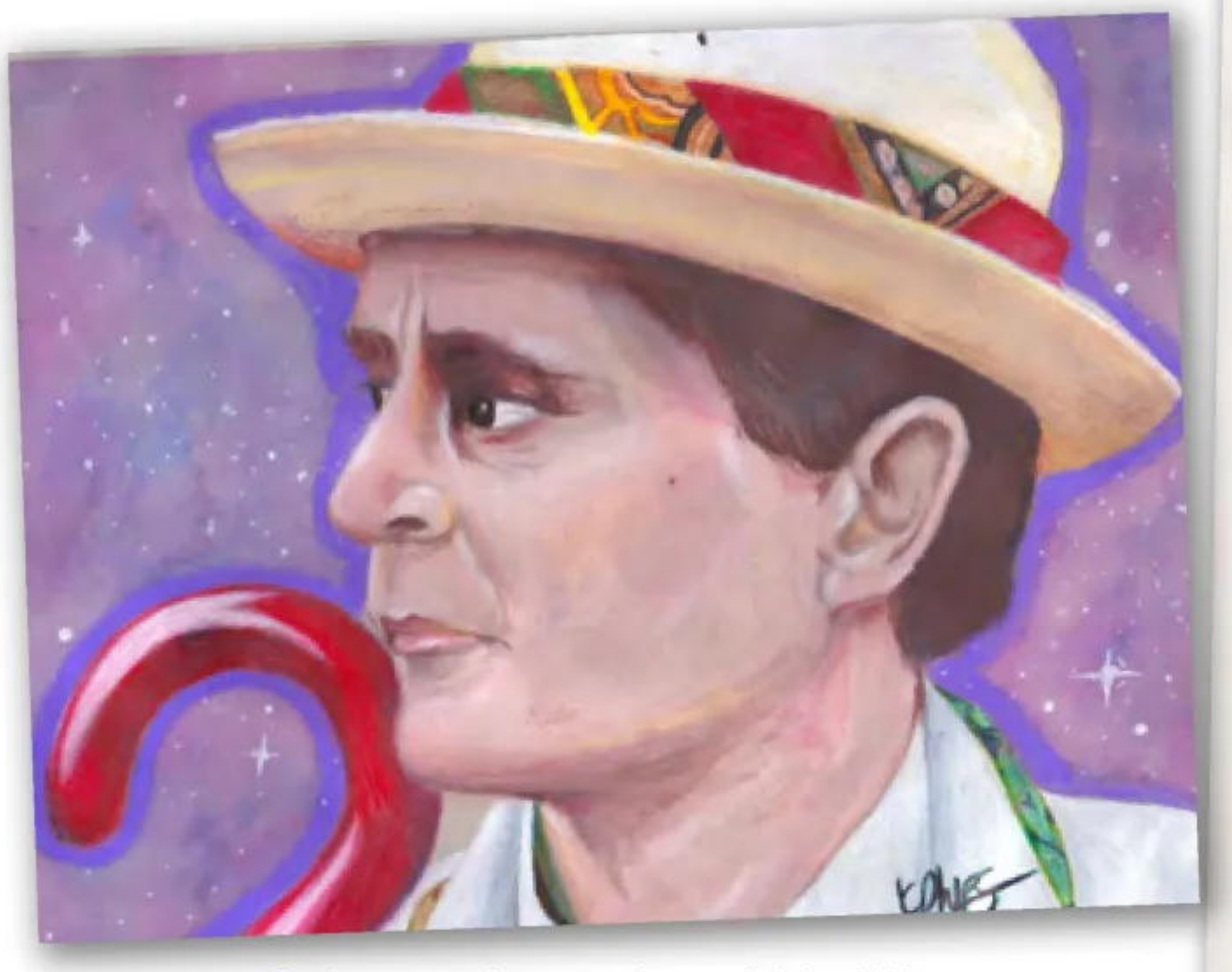
CHUNKY BUSINESS

STEVE WHITE EMAIL

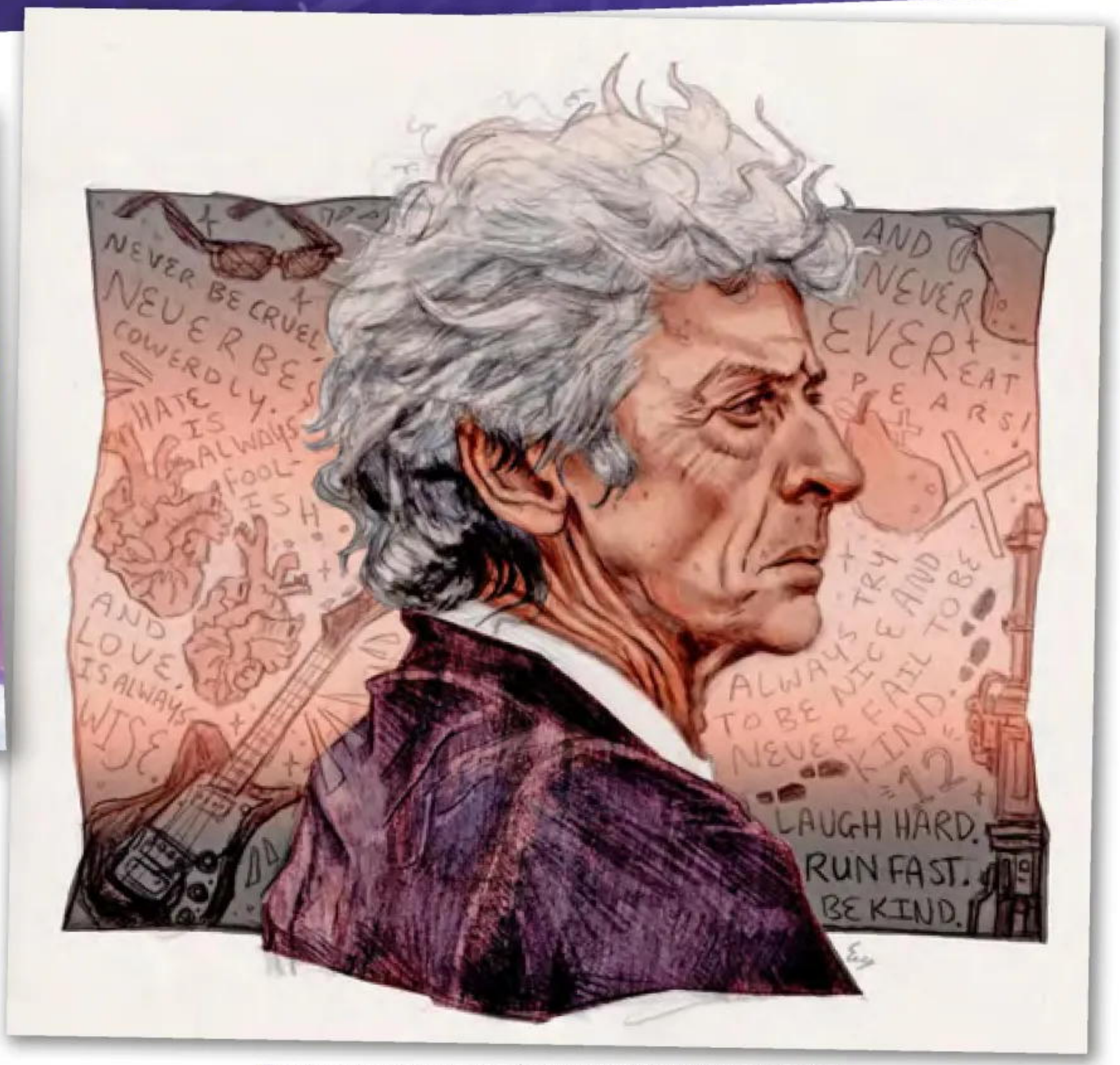
In the *Letter from the Showrunner* in **DWM** 594, Russell T Davies asks about the "Chunk!" noise he likes to hear as they switch off lights on TV, and ponders whether or not lights make that noise in real life.

If it helps put his mind at rest, can you let him know that it's not actually the lights that make the noise, it's the electromagnetic contactors that control them that make the "Chunk!" noise when they are switched off. The contactors were typically used when lights were controlled in large numbers, such as in warehouses or studios; however these days lighting control is typically more computer based, so contactors aren't used so much.

Which is a shame, because as a 52-year-old electrician I really miss that sound...



The Seventh Doctor by Kayleigh Phillips.


NEVER BE CRUEL
NEVER BE COWARDLY
HATE IS ALWAYS FOOLISH
AND LOVE IS ALWAYS WISE
AND NEVER EVER EAT PEARS
ALWAYS TRY TO BE NICE AND NEVER FAIL TO BE KIND
12
LAUGH HARD.
RUN FAST.
BE KIND.

The Twelfth Doctor's Farewell by Eleanor Yates.

OBJECTS OF DESIRE

BEN VERTH EDINBURGH

I love Jamie Lenman's *60 Objects, 60 Years* feature, especially the one in issue 593. Although I have the vaguest of memories of Sylvester McCoy's final season, I am a child of the later 'Wilderness Years' [the period from 1990-2004 when no new series of *Doctor Who* were broadcast]. The 1996 TV movie was my very first *Doctor Who* and after watching and loving it and wanting more, things like the BBC Cult Website, special VHS box-set tins and flash animations were excitingly packaged doorways to explore a heady and mind-boggling show that never felt like a 'dead' one even though it wasn't on TV.

These images and items, and the friendships they brought, were the things that made me a fan for life and it's been such a happy feeling revisiting them as we fly towards the 60th anniversary.

DELIGHT OF THE DALEKS

NICK MAYS DONCASTER

I've been an avowed Dalek fan for most of my life, my first memory of the metal meanies being from their very first story in 1963-64 (I'd have been about 22 months old at the time, so they clearly made an impression). I had numerous toy Daleks, a well-thumbed copy of *The Dalek World* book and every week thrilled to their solo adventures in *TV Century 21* comic, which my mum gamely read to me every Wednesday afternoon. Of course, *The Daleks* strip on the back page was the first to be read!

STAR LETTER

ANDREW CURNOW EMAIL

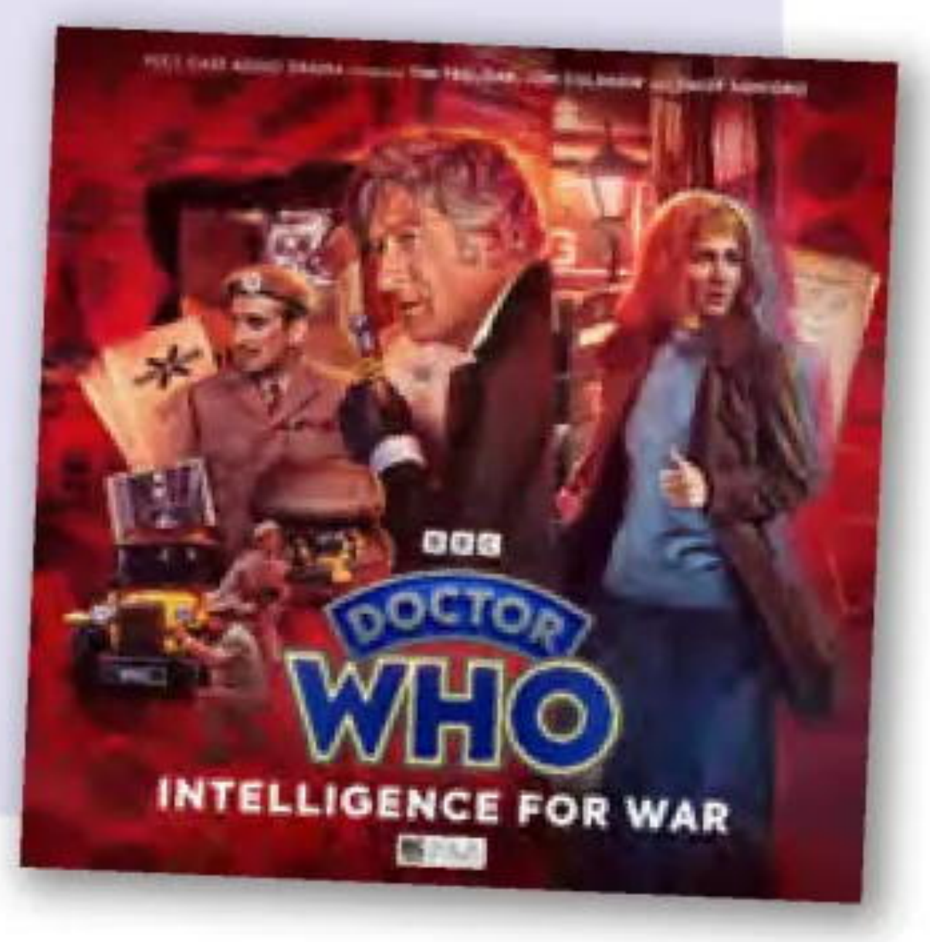
My Grandparents lived in Helston for many years, my Aunt still lives there, and I was born just a little bit further down the road past Culdrose, in a wee place called St Keverne. So I had just a sense of "and did those feet in ancient time" while reading **DWM** 593's *This Month In...* about William Hartnell being the star attraction at the 1966 Helston Air Show – a week before England won the World Cup, two weeks before my parents got married, and three months before he left *Doctor Who*.

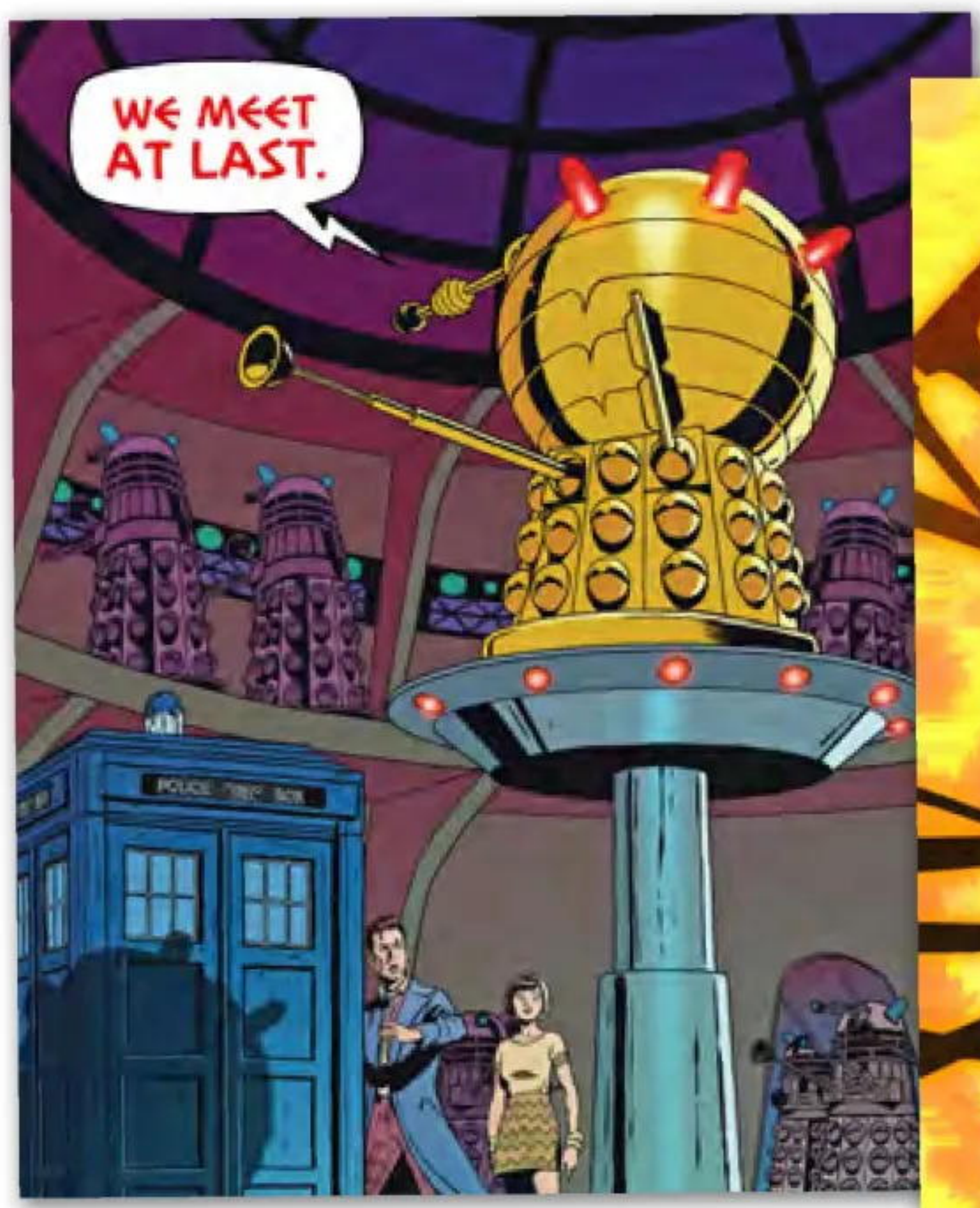
Alan Barnes always writes these pieces so beautifully and this one is no exception, and I have to admit to a real pang at reading "he must have guessed... that it'd prove to be the last time he'd be cheered by hundreds of children as their hero." I know that back in the 1980s fandom liked to label Patrick Troughton as 'the forgotten Doctor' but it's actually his predecessor who remains the biggest mystery to us. What did he think, as he enjoyed the Cornish sunshine (or, more probably, tolerated the Cornish rain)? Was he incensed at being made to step down? Certain it would fail without him? Was he secretly relieved that the decision had been made for him, taking it out of his hands and signalling an end to what had clearly become a very punishing schedule? On that, and hundreds of other things, we'll just never know what he felt.

We do at least know that he once said, "If I live to be 100, a little of the magic of *Doctor Who* will still cling to me." He didn't of course live to much of an age at all sadly, but that magic, *his* magic, is still around.

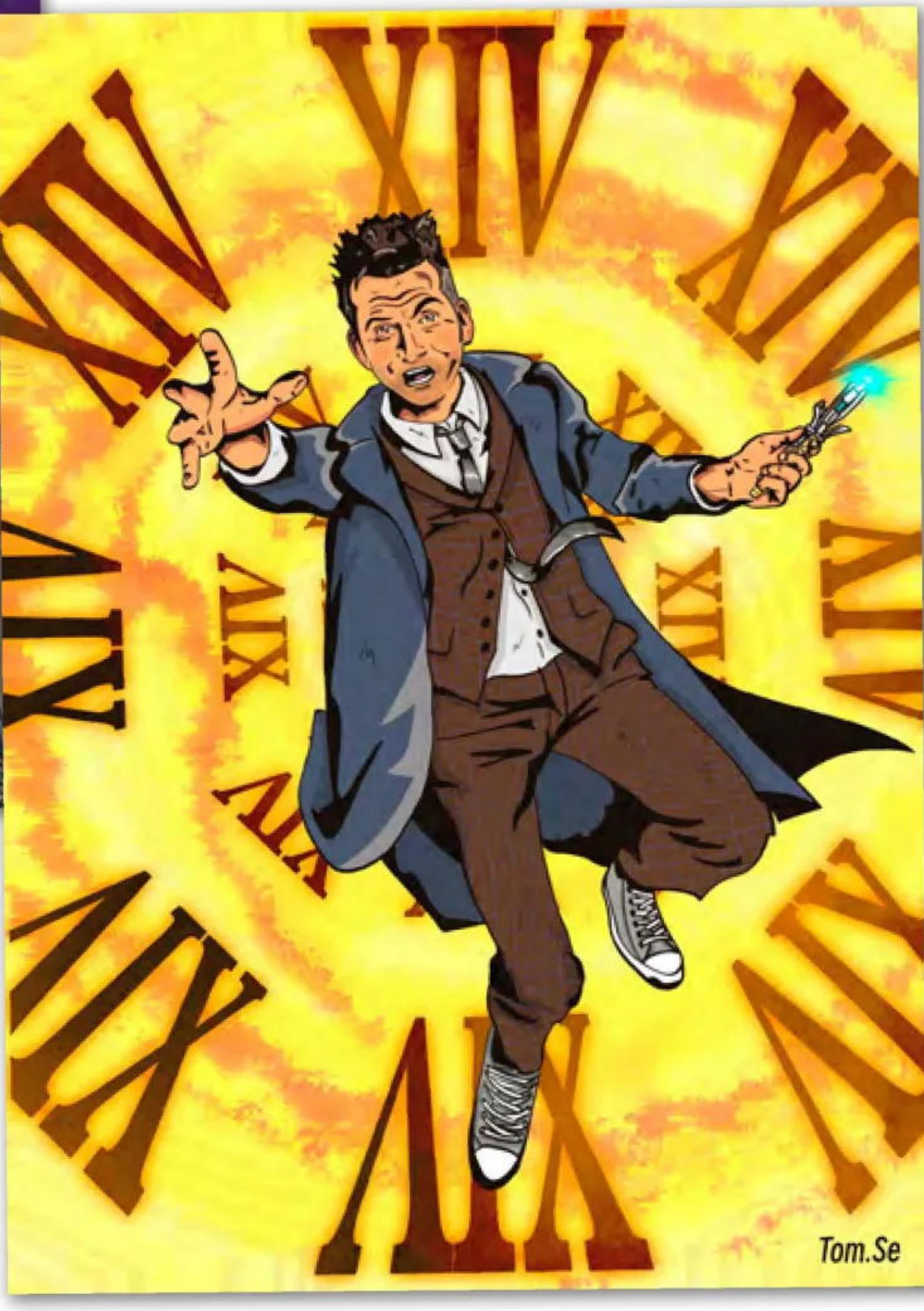
William Hartnell at the opening of the Pembury Village fete on Saturday 22 May 1965.

Andrew's letter wins him a CD of the new full-cast audio adventure *The Third Doctor Adventures: Intelligence for War*. It's available to preorder from *bigfinish.com* price £19.99 (CD plus digital) and £16.99 (digital only)

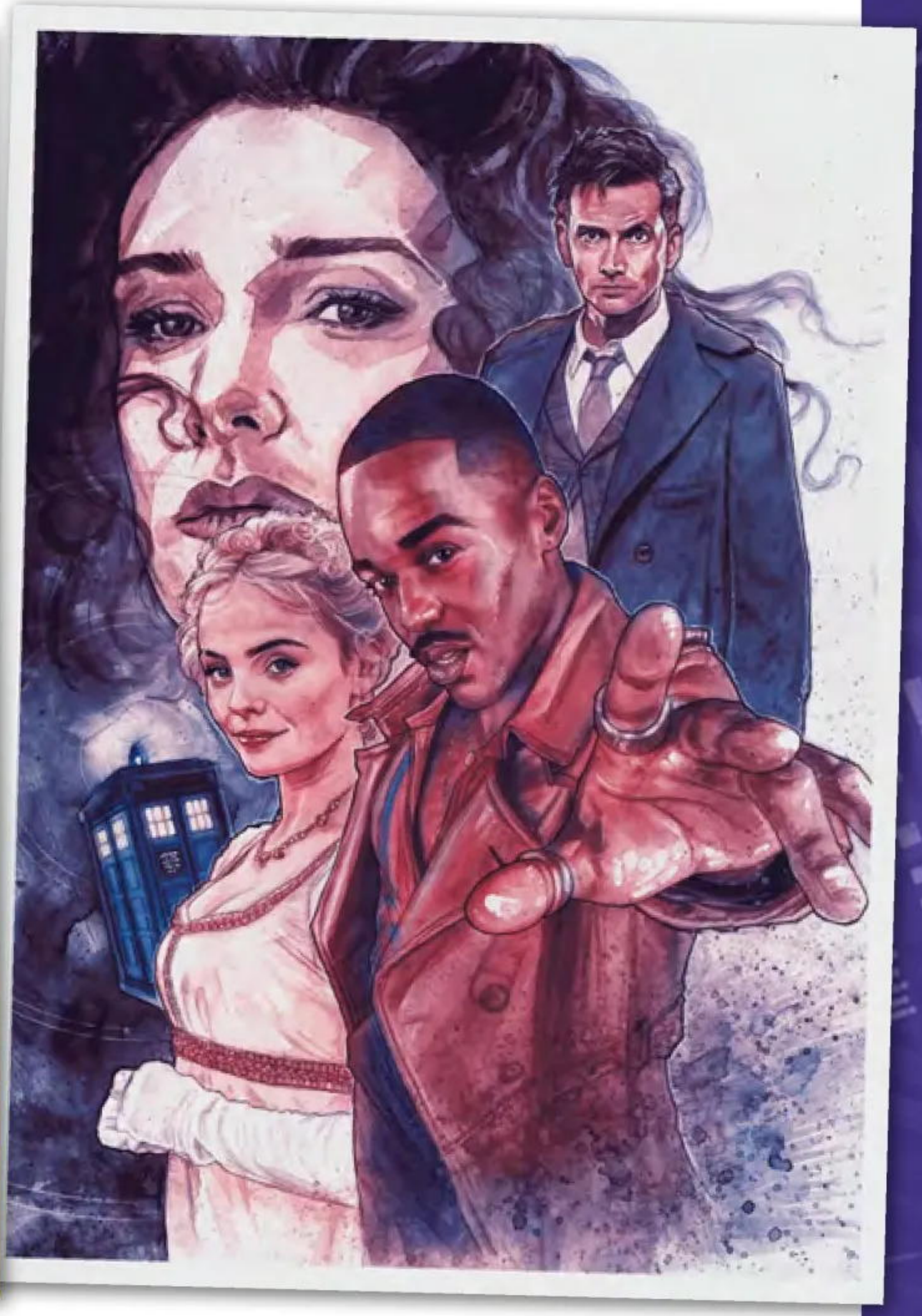



WE MEET AT LAST.

The final page of Part 10 of *Liberation of the Daleks*.



XIV by Tom Sexton.



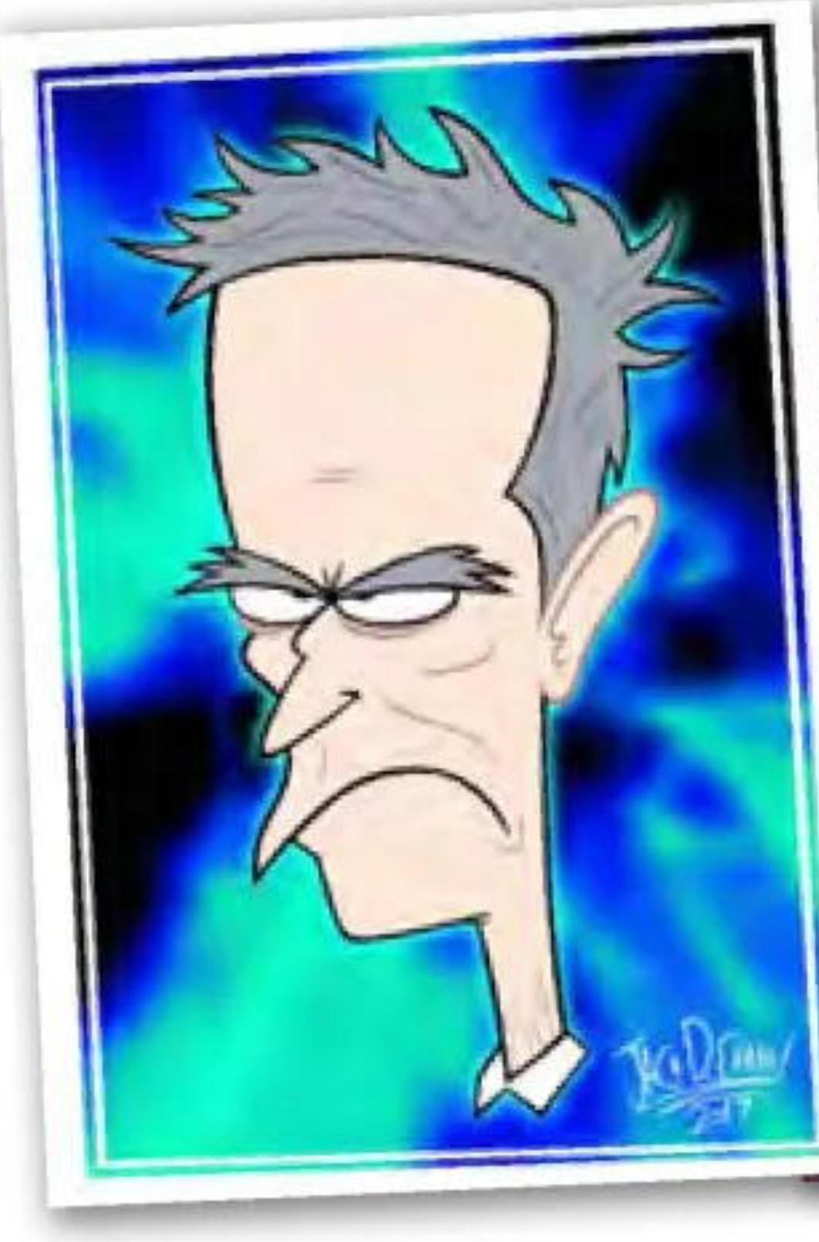
Future Adventures by Dan Liles.

So, I'm blown away by the brilliant debut adventure for the newly regenerated Fourteenth Doctor in **DWM** – *Liberation of the Daleks*. Officially sanctioned as canon by RTD no less!

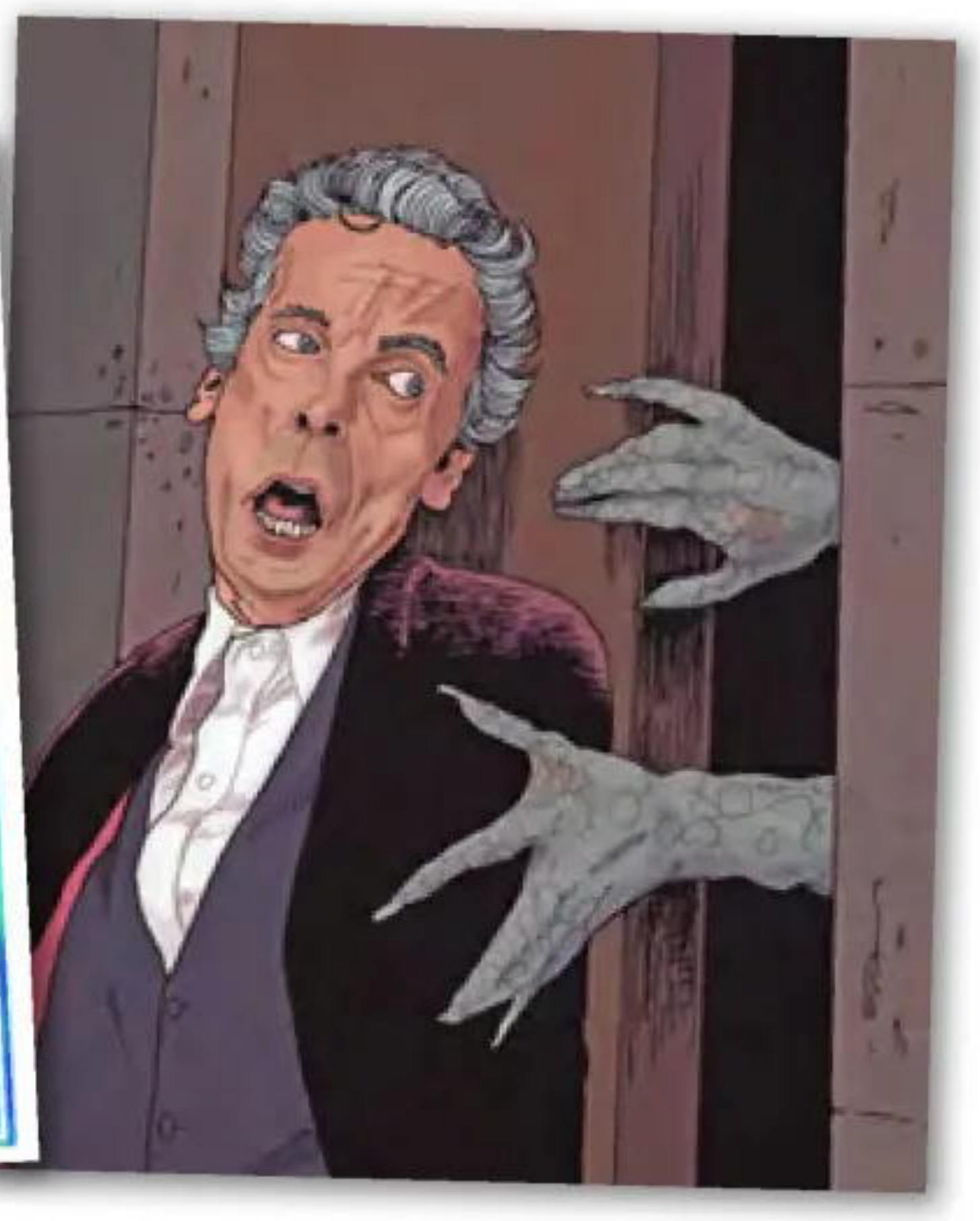
Part 10 in issue 593, where avatar Georgy finds herself in the *TV21* iteration of *The Daleks* is absolutely brilliant! The artwork by Lee Sullivan superbly captures and pays tribute to that of Ron Turner (although I'm more a fan of Richard Jennings' version of the Daleks personally). The scene where the Emperor glides through the Corridors of Conquest to access the Dalek Brain machine is a Dalek fans' delight, with exhibits featuring a Mechanoid, a Monstron and Engibrain, along with Robot 2K's flyer, the Solturan Penta-Ray and, most brilliantly of all, War Minister Zolfian declaring *"Insli!"* in the exact pose when he addressed the gathering of the Insli from the very *TV21* Dalek strip! Oh, my heart sang!

And when the Emperor ventures into the "real world" to be referred to by the Doctor as "Old Big 'ead" and addressed as "Napoleon"... well, laugh out loud moment here! Things could have only got better if Zeg himself had escaped from the "Zeg Zone" in the Dalek Experience. But hey – there's still time!

Kudos to writer Alan Barnes for weaving what, for me, is the most *Dalek-y* Dalek story ever.



Twelfth Doctor by Jack Evans.



Heaven Sent by David Baker.

LET'S GET PHYSICAL

SIMON MEDDINGS EMAIL

I was rather pleased to read Marcus Hearn's editorial in **DWM** 593. I turn 50 in September, and have started to look back on things. You don't want to, but you can't help it.

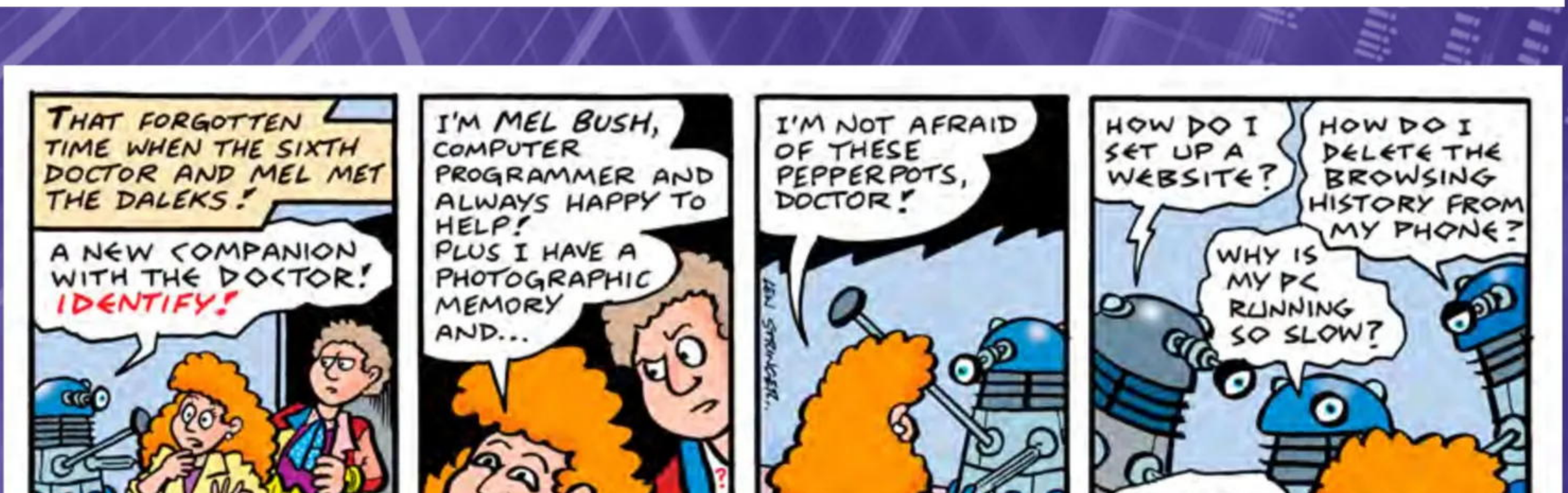
I too worry about the way media is going. Don't get me wrong I'm not against modernisation – that's an inevitability – but I do keep a strong hold on physical media. I buy the magazine, in fact I don't subscribe because I actually enjoy walking into WH Smith and picking up the paper version and walking out with it ready to flick through once I find a table at a coffee shop or pub.

I love my DVD collection and have just started replacing those with the standard Blu-ray editions when I can afford them. Like many, I started with VHS versions (both purchased and recorded from the TV) but I love the fact that I upgrade the stories as time goes on. And I love seeing the rows of titles on my shelf, being able to pick out a Pertwee classic or opt for a Matt Smith adventure

Opening the box and putting it in the player is part of the magic.

THE DAFT DIMENSION

BY LEW STRINGER


THAT FORGOTTEN TIME WHEN THE SIXTH DOCTOR AND MEL MET THE DALEKS!
A NEW COMPANION WITH THE DOCTOR! IDENTIFY!
I'M MEL BUSH, COMPUTER PROGRAMMER AND ALWAYS HAPPY TO HELP! PLUS I HAVE A PHOTOGRAPHIC MEMORY AND...
DON'T REVEAL TOO MUCH ABOUT YOURSELF, MEL! YOU COULD REGRET IT!
I'M NOT AFRAID OF THESE PEPPERPOTS, DOCTOR!
LEW STRINGER
THAT'S NOT WHAT I'M CONCERNED ABOUT!
HOW DO I SET UP A WEBSITE?
HOW DO I DELETE THE BROWSING HISTORY FROM MY PHONE?
WHY IS MY PC RUNNING SO SLOW?
WHY CAN'T I GET FACE RECOGNITION TO WORK?
SIGH...

GALAXY FORUM

WHO TUBE

THIS ISSUE'S SELECTION OF *WHO*-RELATED VIDEOS...

The trailer for the forthcoming animated version of the 1967 Second Doctor adventure *The Underwater Menace*. Go to: *tinyurl.com/TUManimated*

Pianist Jess Jurkovic plays incidental music from *Doctor Who*, composed by Dudley Simpson for spaceships. Go to: *tinyurl.com/JessSpace*

An archive interview with the young Bonnie Langford about a film in which she starred, 1977's *Wombling Free*. Go to: *tinyurl.com/BonnieWomble*

EPISODE ONE
VHS
DVD

Pip Madeley demonstrates the remarkable improvement in quality in the various releases of 1969's *The Seeds of Death*. Go to: *tinyurl.com/PipSeeds*

Josh Snares looks back at an infamous hoax – the supposed return of the missing episode *The Tenth Planet* Episode 4. Go to: *tinyurl.com/TPhoax*

STUART MASTERMAN EMAIL
Reading Marcus Hearn's editorial about Character Options in **DWM** issue 594 provided a painful reminder of my own personal 60th year *Doctor Who* celebrations this summer. As one of your more long-standing readers, my partner and I spent a lovely evening in the village of Aldbourne to re-live some childhood memories of one of my all-time favourites – the 1971 Pertwee classic, *The Dæmons*. A walk around the village green, a quick visit inside the church and topped off with a swift pint in the Blue Boar (aka *The Cloven Hoof*).

However events took an unexpected twist when in a case of life imitating art, I produced my treasured Bok figurine which had accompanied us on our excursion, only to find it inexplicably in tiny pieces. My only wish at the time was that it could have re-constituted itself like the original. Still, it was a grand day out.

BONNIE BELTS 'EM OUT

HUW TURBERVILL EMAIL
I have just returned from a fantastic evening of Bonnie Langford belting out musical numbers in Fulham. After hearing her react to the Vervoids' activation, I should have realised what an incredible voice she had, but it was immense. Afterwards she told me she instructed Ncuti Gatwa to watch the movie *Galaxy Quest* to prepare himself for life as the Doctor.

Read more from Bonnie in our exclusive interview which begins on page 16.

Huw Turbervill meets Bonnie Langford.

BOK
'THE DÆMONS'
AYX 2760
Doctor Who logo
™ & © BBC 2018

Stuart Masterman's broken Bok.

POLICE PUBLIC CALL BOX

Louis Foy's TARDIS cake.

HOMEMADE!

LOUIS FOY (12) EMAIL
I was thrilled that my homemade TARDIS cake won First Prize and Best Children's Exhibit in our village flower show last weekend. Plus, it tasted good too!

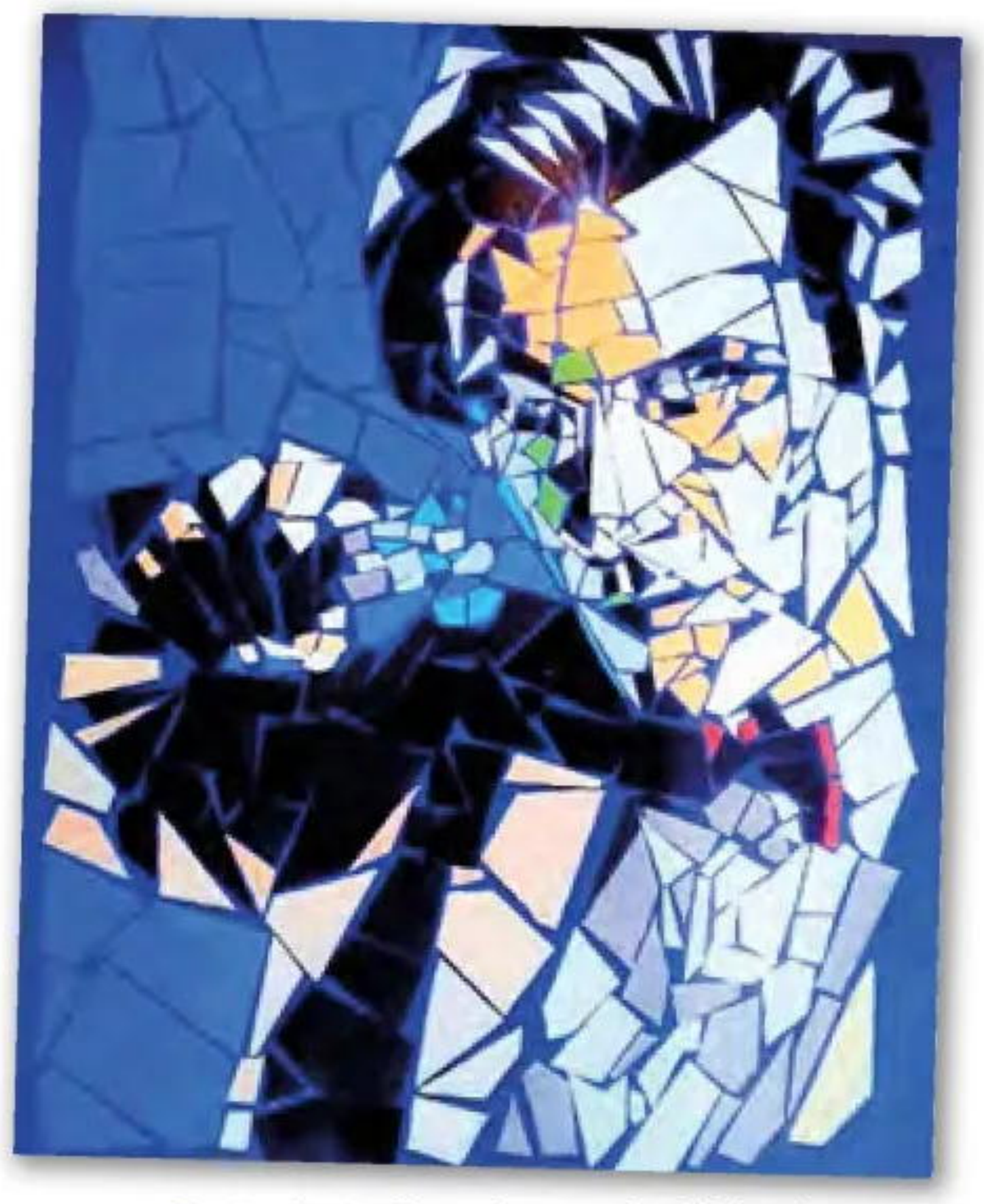
HAZEL GARNER (15) EMAIL
This photo (below) is a long-exposure (20-30 seconds) picture. The regeneration effect is created using a white bin bag and a torch. My dad, Richard, had to stand completely still while I ran around behind him with the torch and bag. It was hard to move because the sand was wet and kept on sinking if we stood there too long, and I had to keep on running back and forth so we were both exhausted by the end of it! The photo is completely unedited. We did this because I wanted to practice light painting techniques for my GCSE photography course.

THE HARDEST CHOICE

MARK HOLDING EMAIL
Should I marry this woman? What A-levels should I pick? Shall I stay in my job? What should we call our new baby?

Life is full of difficult decisions, but there haven't been many as difficult as choosing my top five from the final list of **DWM**'s 60th Anniversary Polls. It was a real head-masher! So many fantastic stories and it's been great to see the results coming in every month, even if *The Talons of Weng-Chiang* is unjustly missing from the final! I've enjoyed the articles on the top three every issue but even more so the championing of those at the bottom showing that there's always *something* good to find in every story. **DWM**

The final poll closes on 30 September. Visit *doctorwhomagazine.com* to place your vote!



Sonic Collage by Paul Pickford.

Hazel Garner's dad regenerates!

LETTER FROM THE SHOWRUNNER

At last **Russell T Davies** gets to sit down and watch the finished version of the first of this year's *Doctor Who* Specials…

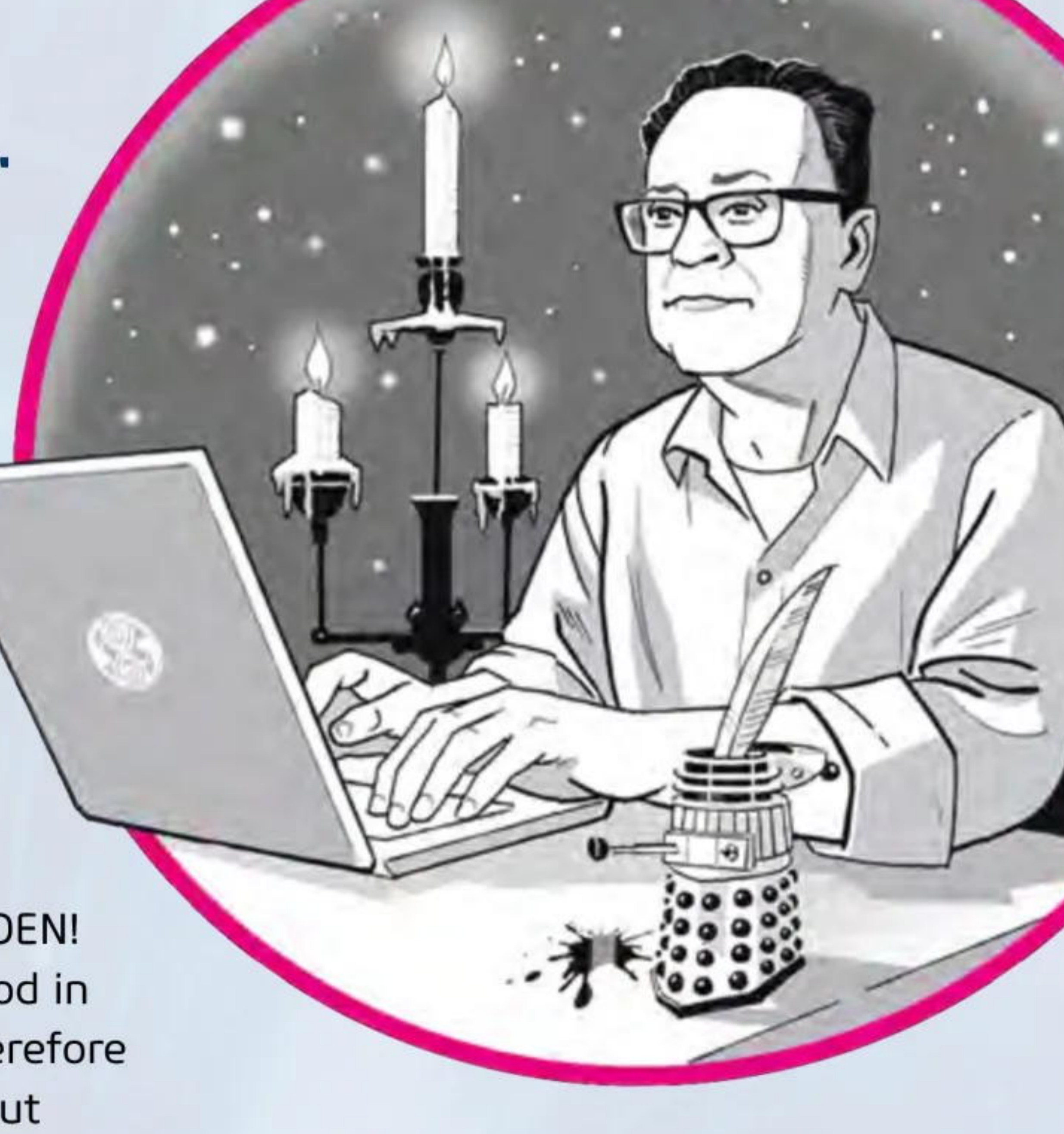


Illustration by Martin Geraghty

Finally!

The first week of August, I get a completed episode of Doctor Who. Yes, it takes this long. (God, I'm tired of reading articles that say FX these days are cheap and fast. They're expensive and endless!) But here it is, the final version of Star Beast which you will see, faithful viewer, complete with all FX, music, credits. And it's my job to ultimately sign this off, for transmission.

So I sit and watch it. For what's probably, ooh, the 50th time.

I sit and watch it as a producer. But this is what it's like to sit and watch it as a fan.

OPENING SHOT oh my God, that's London, too much London?, I liked Sheffield, SHEFFIELD SNUB is this stock footage? How much does stock footage cost, are you telling me the very first shot of new Doctor Who is from stock, is that WISE? (wait hold on, in the meta-text, this is the shot that RTD told us about in his Letter from the Showrunner, the WORM IS EATING THE TAIL). Music!! Listen! *Music!* Murray Gold,! Is it too loud, is it too quiet, is it any good?? Is it? Oh my God, the Tardis, the Jodie exterior, she has NOT been erased (and yet by not erasing her, are we erasing the argument that she's been erased and therefore this is an act of erasure, IS IT?) oh the music changed, I thought it was going to be THIS but now it's turned into THAT, *I had no warning!!*, WHAT'S THAT WIND? Is that Tardis wind? On David's hair? Remember David's hair from the 50th, I loved the 50th, *how can this EVER live up?!?* When will we see the Tardis interior? WHAT IS THE MUSIC DOING NOW? I don't like it! Is that a Dudley Simpson motif oh wait this is CAMDEN! I saw this online because fans stood in that spot and took photos and therefore I have seen all this from slightly but crucially different angles (I wish I'd been there!) (I will go next year!) (Bring back the Doctor Who Experience!) But it's still very rude to the people of Sheffield, I will post about this and get REACTIONS to the SNUB (snubgate) I wonder if all these extras have to sign an NDA? How do I become an extra WAIT WAIT THE MUSIC JUST WENT… UP, aaaah, is that Donna's Theme? *Is it?* Are these the exact same chords that played at 43:17 in Turn Left?, I THINK SO/I doubt myself/I KNOW NOTHING.

Sip of tea.

WILL THIS SOUNDTRACK BE RELEASED? And why can't they release the novelisation of this TONIGHT? But is it any good or merely 7/10 though I *hope hope hope* for Shaun's backstory, will anyone ever go the extra mile PLEASE? Oh oh oh, the Doctor's coat, I like it/I don't like it, will there be an interview about this coat OH THERE IS CATHERINE TATE, that theme was PRESAGING her, wait, this is the scene that was reconstructed online from fan footage except I think CERTAIN LINES HAVE BEEN CUT, will we ever see the missing lines? Will DWM print them WHY NOT?? *Censorship*. Was it for this the clay grew tall? Will the socials repackage all deleted material, or on the DVD, IF NOT WHY NOT? Release the Synder Cut! I WONDER IF JODIE AND PETER AND MATT AND CHRIS ARE WATCHING?? *but WHY Camden?* WHY? Is it a pun, will the villain turn out to be Camilla from State of Decay who is hiding in her… den, d'you see, Cam-den, GET IT? Is this 4K? What is 4K? Will they upscale this to 5K and ruin it? Covfefe! What will this track be called on the soundtrack? "A Camden Greeting?" WHEN WILL THEY RELEASE THE SEASON 10 SOUNDTRACK and more importantly, what are the backstage secrets and possibly *MURDERS* that have kept Season 10 from us *WHY MURRAY WHY*, oh God I wonder how many people are watching NOT ENOUGH do not die Doctor Who/ it's time you died, DO THEY GET PAID EXTRA for a nightshoot? *BUT WAIT* if Donna remembers the Doctor she will die (sends text) But didn't she remember him in The End of Time? (receives text) No, she remembered aliens but not the Doctor, NITPICKING, oh my GOD, but wait, LOOK…

Phew.

We are, faithful viewer, 30 seconds in.

Good luck. **DWM**

Production Diary

As work on one season of *Doctor Who* wraps, it's business as usual at Wolf Studios as work continues on the series to follow. Script editor Scott Handcock fills us in on the details...

WOLF STUDIOS WALES
STIWDIO BLAIDD CYMRU

Monday 17 July

Although filming only concluded for Ncuti's first season last week, the production team return to Wolf Studios for online reviews of Specials One and Three, budget meetings for the next season, VFX review sessions — and we welcome one of our incoming co-producer, Jess Gardner, who starts today!

Thursday 20 July

Drafts of brand-new scripts are coming thick and fast, and today we receive a second draft of a script for Block Two (though the shooting sequence may change in the coming months — some episodes brought forward and others nudged back — to take advantage of factors such as location availability, studio space, and more!)

Monday 24 July

Alison Sterling joins the team as our producer for Block One of the forthcoming season.

Friday 28 July

Casting director Andy Pryor meets with producers Chris May and Alison to discuss the latest thoughts for Block One. Meanwhile, script editor David Cheung receives a second draft of a script currently allocated to Block Four.

Tuesday 1 August

Spread across various (inter)national locations, the executive producer group meet with producer Vicki Delow, director Jamie Donoghue and editor Ben Drury to view the initial cut of their first Block Five episode for the first season.

Wednesday 2 August

Angela Phillips joins the production office as the second season's line producer, while the producer group convene for a day of Block One director meetings.

Friday 4 August

One week on from delivery, Russell T Davies and David Cheung meet with our Block Four writer at the Bad Wolf offices in London to discuss their latest draft.

Monday 7 August

Following last week's first cut review, the visual effects team lead a VFX Spot for the episode – sitting through scene by scene and marking up which shots require effects so costings and any subsequent edits can be made before the episode is locked.

Our second new co-producer for the second season, Sharon King, also begins today!

Thursday 10 August

The locations team travel outside of Cardiff, accompanied by producer Alison Sterling and supervising art director Robyn Paiba to inspect a very specific form of transport.

Monday 14 August

While the last four weeks have kept the *Doctor Who* team busy with post-production on the Specials, edits and reviews for the first season, and early drafts of scripts for future episodes, today is the first official day of prep for Block One of the following season. We also receive a first draft script for our second Block Two episode. The journey continues... **DWM**

Top: Behind the scenes at Wolf Studios.
Far left: Jess Gardner, *Doctor Who's* new co-producer.
Left: Showrunner Russell T Davies visits the set.

Welcome to ALADDIN'S CAVE

Jonathan Davies has just come on board as brand asset manager for *Doctor Who*, and tells us how it feels to have 60 years' worth of props, costumes and assets at his fingertips...

I've recently joined the *Doctor Who* family as the new brand asset manager and my role is to oversee and manage all the physical and digital assets for *Doctor Who*. These can include things like costumes, sets, props and so much more. There are so many wonderful things that have been created over the years that are currently in storage just in case we need to use them again for production filming or any live events. I never thought I'd see so many Daleks in person, and I'm pretty sure there are Weeping Angels hidden in the corner, so I'll need to make sure I don't blink!

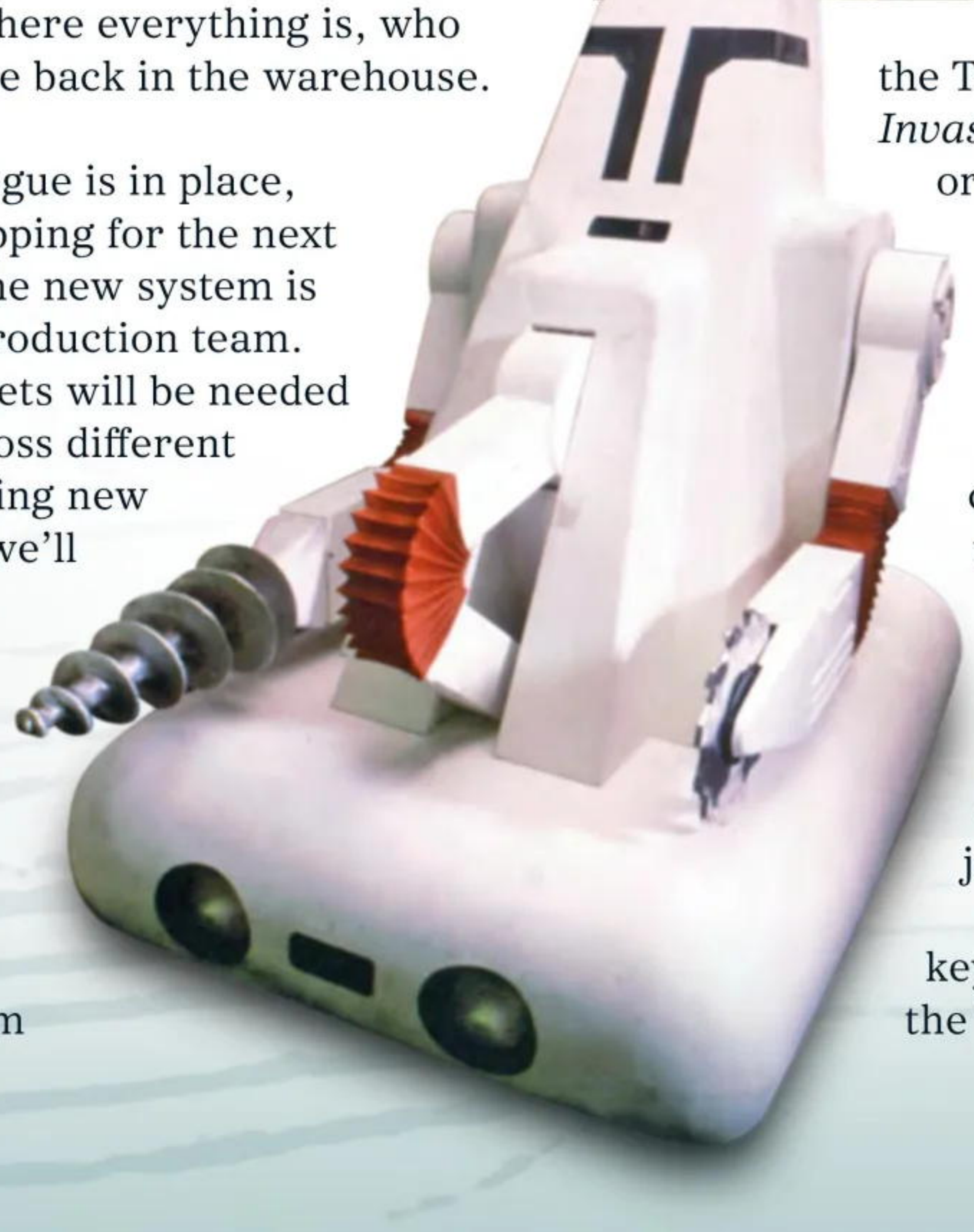
My first few weeks have involved getting settled in with my new brand team, meeting all the amazing production departments as they wrapped up filming on Ncuti's first season and getting started on our warehouse digital inventory project. I'll be working closely with the production team as we decide together what we're going to keep in storage for future use, and they'll also be able to come to me to check what historical items we have that they could use for any future filming.

I'm also overseeing a digital cataloguing process of our warehouse so we can create a new inventory of everything we have in storage. This will make it easier for the production and live events/marketing teams to check what we have in storage and to create shipping orders from our warehouse. I'll also be able to add assets to the inventory from the new series which will help everyone keep track of where everything is, who has them and when they're due back in the warehouse.

Once the new digital catalogue is in place, my focus will shift to prepping for the next series and making sure the new system is bedded in properly with the production team. We'll be figuring out if any assets will be needed from storage and working across different departments to see what exciting new things will be coming up that we'll need to make sure are stored for future use. It's a very collaborative process, and one that I'm so excited to be a part of.

I mean there's not many jobs where you come across Skaro Daleks, the prosthetic mask of the Sycorax leader from the Tenth Doctor story *The Christmas Invasion* (2005), a 'classic' Sontaran mask, or one of the robot cleaners from the Seventh Doctor story *Paradise Towers* (1987). These are just a few of the wondrous treasures we're inventorying over the next few weeks and adding to our new digital catalogue system. It won't be long until we get on to the CyberMaster and Judoon costumes. I can't wait to start receiving all the amazing monsters, costumes, and props from the new series as well. It really is a dream role and I'm very lucky to have joined the amazing *Doctor Who* family.

Now where did we put those TARDIS keys? Fingers crossed I don't get lost in the Time Vortex on the way home! **DWM**



Above: Brand asset manager Jonathan Davies in the prop store.

Left: A robot cleaner from *Paradise Towers* (1987).

TIME AND SPACE VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present…

Theatre

'AN EXTRAORDINARY MUSICAL CELEBRATION'
BERNADETTE PETERS
LEA SALONGA
Sondheim's
OLD FRIENDS
'A GREAT BIG BROADWAY SHOW'
WITH AN ALL-STAR CAST & THE SONDHEIM ORCHESTRA
FROM 16 SEPTEMBER
GIELGUD THEATRE

Bonnie Langford and **Richard Dempsey** are among those celebrating the music of Stephen Sondheim in *Stephen Sondheim's Old Friends* at the Gielgud Theatre, London. Both will appear in selected performances throughout the run 16 September 2023 to 6 January 2024.

Jemma Redgrave is to play Professor George Grey in *Octopolis* at the Hampstead Theatre, London. Behavioural biologist Professor Grey's world is torn apart when an ambitious anthropologist enters her life, following the recent death of her husband. The production runs 15 September to 28 October.

OCTOPOLIS
WRITTEN BY MAREK HORN
DIRECTED BY ED MADDEN
15 SEPTEMBER - 28 OCTOBER
HAMPSTEAD THEATRE

SCHWARTZ AT 75

John Barrowman returns to the stage in *Dreamcoat Stars* which celebrates the music *of Joseph and the Amazing Technicolor Dreamcoat*. Barrowman will be part of the show for three dates in October at Folkestone, Swansea and Stoke-on-Trent, saying "Having played the role of Joseph many decades ago I'm extremely excited to join Dreamcoat Stars".

Matt Lucas joins those taking part in the *Schwartz at 75* concerts at the Lyric Theatre, London. The concerts celebrate the music of Broadway composer Stephen Schwartz and takes place at 14:30 and 19:00 on 17 September.

Television

Jodie Whittaker is currently filming *Toxi Town* for Netflix. The series tells the story of the Corby poisonings, focusing on three mothers and their fight for justice.

Christopher Eccleston performs *A Kestrel for a Knave* from the book by Barry Hines in *The Read*, a series of outstanding performance readings of iconic British novels broadcast from Sunday 17 September on BBC4 and on BBC iPlayer.

Sir Derek Jacobi appears in *The Following Events are Based on a Pack of Lies*, a five-part BBC One thriller currently available on iPlayer, having started on 29 August. The cast also includes **Sacharissa Claxton, John Cummins, Ellie Haddington, Alistair Petrie, Sian Reeves** and **Rebekah Staton**.

Christopher Eccleston performs *A Kestrel for a Knave* from the book by Barry Hines in *The Read*.

In collaboration with **Russell T Davies**, **Lenny Henry** has written *Three Little Birds*. The six-part series is based on Henry's mother's experiences as part of the Windrush generation. **Amy Beth Hayes, Saffron Coomber, Arthur Darvill** and **Javone Prince** are among the cast. The series is due to be released in October on ITVX.

John Simm joins the latest series of BBC comedy *Starstruck*, which also stars **Nikesh Patel** as film star, Tom. The series began on BBC Three on 28 August and is available on iPlayer.

Among the cast of new ITV thriller *The Long Shadow* are **Nigel Betts, Emma Cunniffe, Ian Conningham, Jonathan Coy, Sophie Hopkins, Adam James, Toby Jones, Julian Kay, Katherine Kelly, Asif Khan, Ruth Madeley, Daniel Mays, David Morrissey** and **Liz White**. The series tells the true story of the five-year hunt for serial killer, Peter Sutcliffe, and revisits the lives of the victims, the officers involved and the survivors. The series is released on ITV1 and ITVX in September.

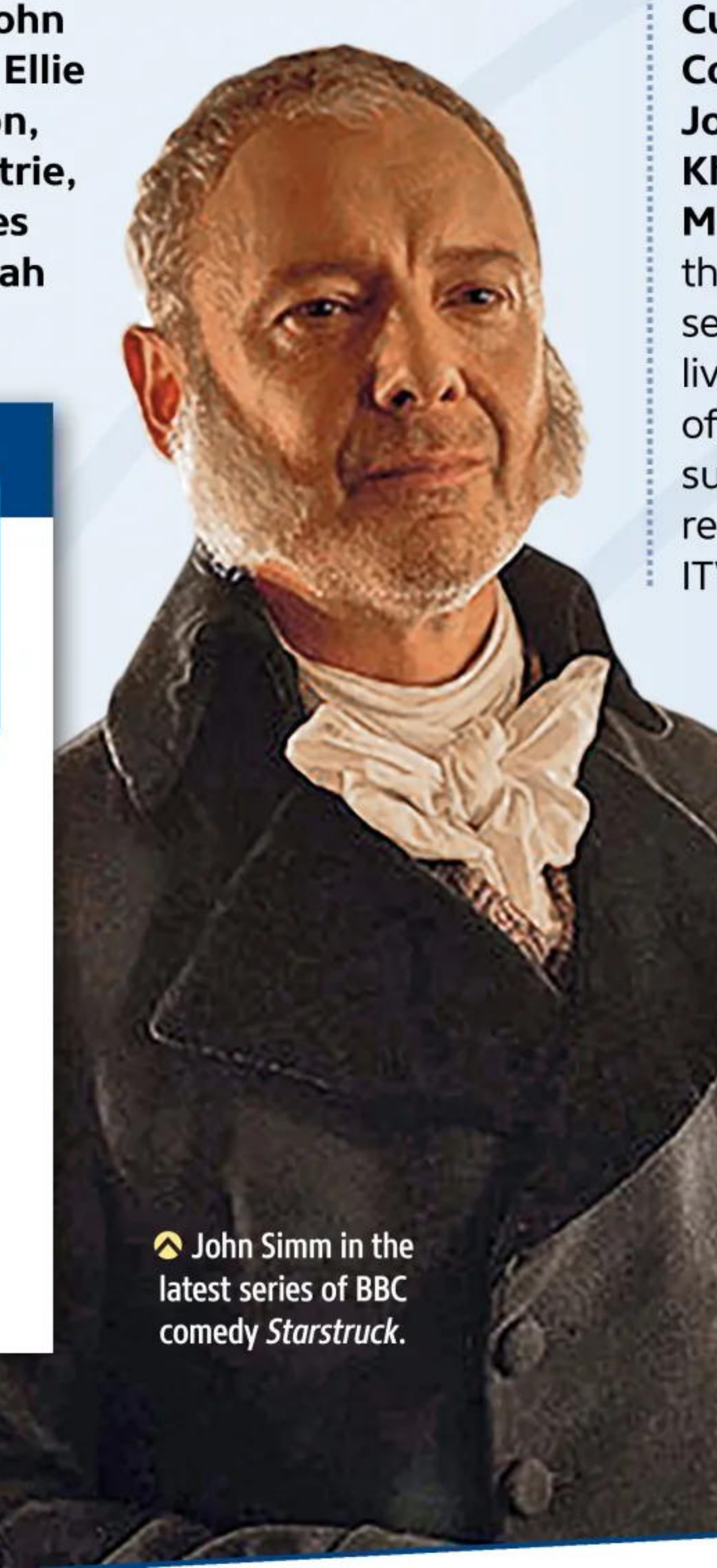
Film

ALICE EVE
JOEL FRY
HAUNTING OF THE QUEEN MARY

Lenny Rush and **Angus Wright** can be seen in *Haunting of the Queen Mary*, a horror film following the mysterious and violent incidents during a family's 1938 cruise aboard the RMS *Queen Mary*.

The film was released in cinemas on 28 August.

Alex Moore



John Simm in the latest series of BBC comedy *Starstruck*.

OBITUARIES

Cameraman **Bernard Newnham** died aged 76 on 18 August. He worked on *The Abominable Snowmen, The Space Pirates, Colony in Space* and *Robot*. He was also involved in the camera tests for *The Evil of the Daleks*.

Lillias Walker who played Sister Lamont in *Terror of the Zygons* died 10 August, aged 93.

Doreen Mantle died 9 August, aged 97. She played Mrs Randall in *The Sarah Jane Adventures* story *Eye of the Gorgon*.

Bernard Newnham

Lillias Walker

Doreen Mantle

THIS MONTH IN... 1987

TUESDAY 29 SEPTEMBER

OPEN AIR
Stewart McLaren
calling from Tenterden

Above left: *Doctor Who* producer John Nathan-Turner, host Pattie Coldwell, Bonnie Langford and Sylvester McCoy on *Open Air*.

Above right and below: Sylvester and Bonnie charm the viewers.

When Sylvester McCoy's first season as *Doctor Who* was scheduled for 7.35 on Monday nights, directly opposite ITV's supersoap *Coronation Street*, some suspected that BBC Director of Programmes Michael Grade had set it up for a pummelling – a six-stone weakling sent to face Frank Bruno. Seemingly revelling in the prospect of a bloodbath, the vultures of the Fourth Estate were perched by the ringside on Monday 6 September, when *Time and the Rani* began transmission. Perhaps predictably, their match reports were savage...

Ding ding! "Even in his regenerative form, this Sylvester McCoy bears not a smidgeon of resemblance to the white haired Lord of old and quite frankly I don't like it one little bit," asserted Jaci Stephen in the *London Evening Standard*. She went on to note how "the evil Rani (Kate O'Mara)" had "taken on the identity of Melanie (Bonny Langford) [sic]... though why anyone on [sic] their right mind would actually choose to inflict this role upon themselves is quite beyond comprehension."

Ding ding! "If Sylvester McCoy's Andy Pandy-style Dr Who is so dim that he can't distinguish between squeaking Bonnie Langford, in pink blouse and white trousers, and sexy Kate O'Mara, in pink blouse, white trousers and a slightly-raised voice... what hope is there for the universe?" said Hilary Kingsley in the *Daily Mirror*.

Ding ding! "I had a moment of panic when I saw nasty chrome computerised lettering at the start, but luckily that was the only bit of high-tech we had to endure for the next 25 minutes," wrote Janet Street-Porter in *Today* – who, disregarding the fact that this was *Doctor Who*, not *The Clothes Show*, went on to complain that Mel "looked like she'd been dressed at C & A circa 1975".

Ding ding! After putting Sylvester and Bonnie together, reckoned syndicated local newspaper columnist Rob Bushell, "all that's missing are War and Death to make up the expected Four Horsemen."

Inevitably, BBC1's lunchtime viewer-response show *Open Air* – which had subjected *The Trial of a Time Lord* to a 15th-century Spanish-style interrogation the previous autumn – chose to focus on the new-look *Doctor Who*. Sylvester, Bonnie and producer John Nathan-Turner were duly invited to its sofa/rack on Tuesday the 29th, the day after *Time and the Rani* finished transmission. "People seem to either love you or hate you," pinstriped would-be Torquemada Pattie Coldwell told Sylvester, before launching into what those in the trade call a leading question: "How do you cope with this sort of heavy criticism you have?" But Sylvester, all daft smiles, hadn't been paying attention to any detractors. Coldwell then wielded a copy of the *Daily Express*, in which columnist Nina Myskow described Sylvester as "looking like a smelly old dosser discovered under a railway bridge in Glasgow" and named him her 'Wally of the Week'. "It seems like a great honour this lady bestows upon me, so I thank her very much," beamed Sylvester.

Soon after, Coldwell began taking viewers' calls. "Are you a fan or a foe of the new Doctor Who?" she asked Stuart McLaren from Tenterden – and was audibly disappointed to be told he was "most definitely" a fan. A caller from Glasgow, who'd apparently been "very critical" before the show began, failed to materialise. Riena Verbeck from Holland thought the new Doctor was "quite funny... I like the new one. Yes."

It wasn't going the way it was supposed to.

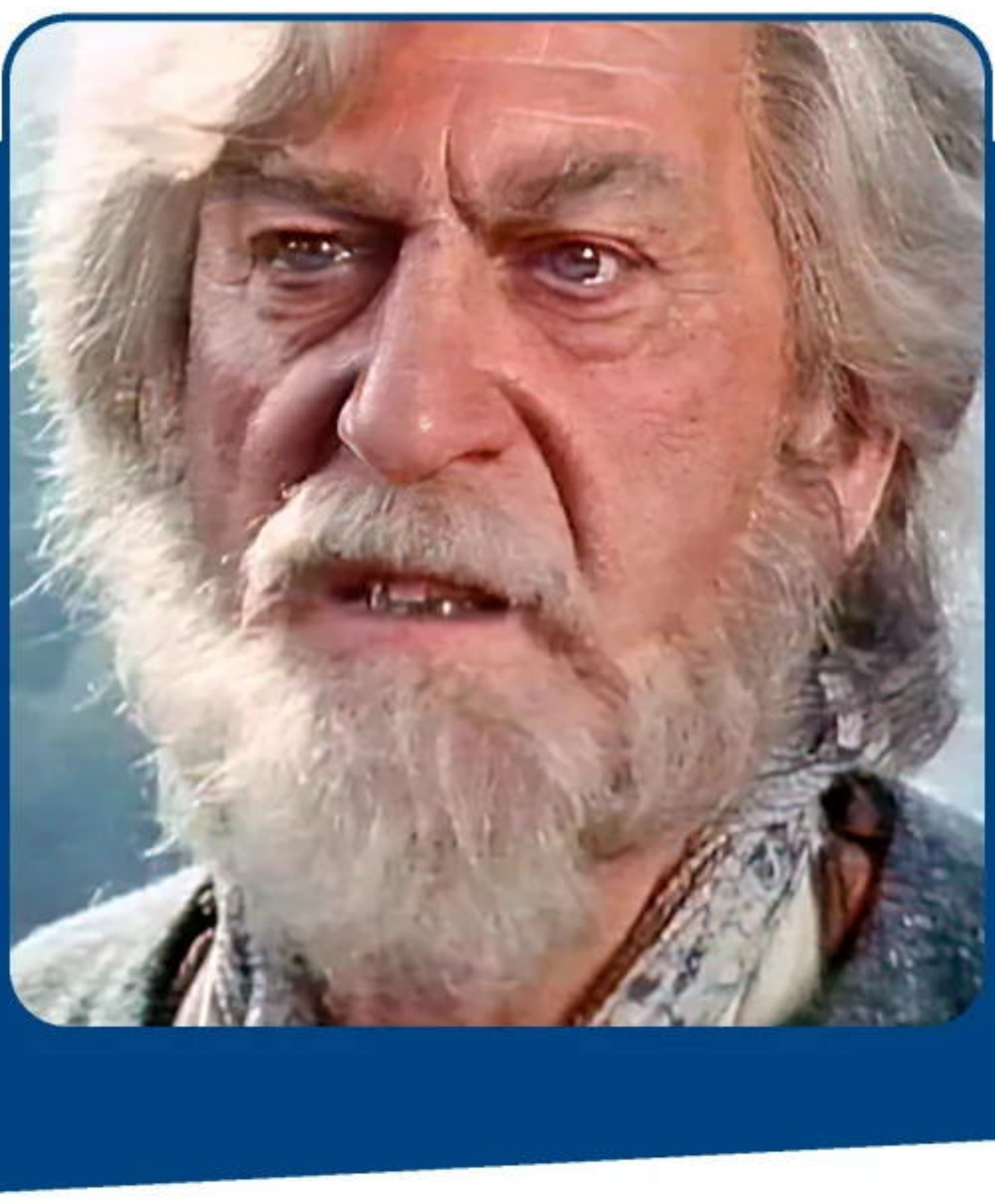
Describing his approach to playing the Doctor, Sylvester launched into an impression of TV naturalist David Bellamy, saying how he'd been inspired by his "excitement and enthusiasm" for something as humble as a leaf: "He makes you love that leaf, and love his subject, and in a way I wanted to bring that to the Doctor..." His own excitement and enthusiasm shone through the screen. Coldwell could barely conceal her exasperation after 11-year-old Julian Duffy from Slough declared the programme absolutely fantastic: "I thought we had people complaining. Everybody so far thinks it's wonderful!"

Towards the end, Nathan-Turner exclusively revealed that there'd be a new series in 1988 – genuinely surprising (and delighting) Sylvester, or so it appeared. Co-host Mike Shaft had no further evidence for the prosecution, although several viewers wanted Bonnie to stand up so they could see her outfit – which proved to be pure 1987 fabulousness, a sort of haute couture drum majorette look with black lace accessories. Overall, where were the calls for 'against', Coldwell wondered? – because plainly, the callers hadn't been reading the *Open Air* script.

Maybe, though, she couldn't see what had *really* been happening throughout the course of her programme... in which the watching public had seen Sylvester and Bonnie silence their critics by being funny and charming and basically *nice*.

Alan Barnes

ALSO THIS MONTH



Knights of God

Sunday the 6th

Second Doctor Patrick Troughton's last-ever transmitted role was as resistance leader Arthur in ITV's dystopian drama *Knights of God* – set in a Britain of 2020 ruled over by a quasi-fascist religious order. Having sat on the shelf for two years, this 13-episode series was part-directed by *Time and the Rani*'s Andrew Morgan, and was given an even worse slot: Sunday afternoon, beginning at the bizarre time of 4.00pm.

HIGHWAY

TO MEL

"Hop on cowboy, this is going to be nuts!" Melanie B is back on the road, revving up for more pedal-to-the-metal, high-stakes adventures with her Time Lord pal, the Doctor. **Bonnie Langford** tells **Benjamin Cook** why nobody's gonna slow her down...

Photo © Jonathan Myers/Media Wales

What, you ask yourself, is the greatest photograph ever taken?

You're drawing a blank. You pull up your phone and Google "greatest photo ever taken". OK, here we go. That's... wow, that's the Earth rising over the lunar horizon, captured by astronaut William Anders during the Apollo 8 mission in 1968 – a powerful, ethereal image highlighting the beauty and fragility of our tiny little world.

But that's wrong. Google's wrong. The greatest photo of all time? *How can Google be wrong?!* Now you're panicking. Uh... how about the construction workers eating lunch, you know the one. They're sat on a steel beam dizzyingly high above New York City.

Sorry, but. No. Wrong again. Wrong city, wrong era. *What the hell*, you think. *We're 124 words in, just tell me already!*

Well, fine. The greatest photo of all time was taken on a Monday afternoon in Cardiff city centre. This photo should be on the curriculum. It should be prescribed on the NHS. This photo is *joy*. It's pure, undiluted joy.

This photo is of Bonnie Langford and Ncuti Gatwa on a Vespa.

You have to imagine this: Bonnie Langford – national treasure, international icon, and one of the most talented leads *Doctor Who* has ever had – repping a bright orange blazer, riding an even brighter orange Vespa, and howling with laughter. And sat on the back, with one arm around Bonnie's waist, the soon-to-be Doctor Who, Ncuti Gatwa. He's wearing black boots and a leather jacket with a white tee and jeans – a Tom of Finland twist on a 21st-century Time Lord – and a 24-carat grin that says, *life will never be better than this*. Because he's sat on a Vespa with Bonnie Langford, looking happier than *anyone* has ever been.

It's time – funny old business, time – to meet Bonnie. "I would never have said, when I spent those two summers doing this show, never in a million years would I have said, 'I will be talking about it – what is it? – almost 40 years later,'" she marvels.

We're chatting on the Make-Up truck back at Wolf Studios, *Doctor Who*'s Cardiff HQ, as Bonnie 'derigs' at the end of a long day's filming on a bright orange Vespa. "I'm so thrilled," she says, "to be able to bring Mel into this generation. You know, to be part of something that's so exciting... I'm thrilled. I'm absolutely thrilled."

Bonnie's return as Mel – companion to Colin Baker's Sixth Doctor in 1986 and Sylvester McCoy's Seventh Doctor in 1987 – was announced at the start of June ("Mel-come Back!" began the BBC's press release). Confirming the news on Instagram, showrunner Russell T Davies was unequivocal: "This isn't just a cameo, it's a great big starring role! With the stakes higher than they've ever been before. Hop on cowboy, this is going to be nuts!"

"In many respects, it's a relief," Bonnie says, reflecting on the announcement, "because I don't have to lie or be frugal with the truth any more – and I'm very excited about coming back, so I wanted to tell everyone. But I thought, *oh God, I wonder what the reaction is going to be*. And it's all been lovely, I think. I don't know. If people say lovely things, I'll take it, *I'll take it*, I'LL TAKE IT! And if they don't... y'know, whatever. People will always have opinions, they're allowed to, that's fine. Even when we did that *Power of the Doctor*, I saw some of them..."

> "I'm so thrilled to be able to bring Mel into this generation."

Last October, for the first time since 1987 (or since 1993, if – and let's not fall out over this – you count Children in Need fever dream *Dimensions in Time*), Mel made a brief return to TV: Bonnie's blink-and-you'll-miss-her cameo in Jodie Whittaker's final episode, *The Power of the Doctor*. "That was very last-minute," says Bonnie. "I only did a tiny, weenie, just-one-scene. But it was nice, to be part of that. I saw some of the stuff" – the fan reaction, to the companion support group scene – "and people were saying, 'I cried! I cried when the companions were all there, sitting around,' and I thought, *my God, if only they knew what's coming!*"

The invitation to play Mel again on TV in the RTD2 era "completely came out of the blue," says Bonnie. Did she take much persuading? "Well, no. Because it's Russell. And because it was a way to maybe sort of correct some of the stigma around Mel. You know, Melanie, she didn't ever have an introductory story..." We never saw Mel's first adventure with the Doctor; she's already travelling with him by the time we meet her, part way through 1986's season-spanning Sixth Doctor serial *The Trial of a Time Lord*. "She kind of popped up – bobbed up – and did a lot of annoying things, and screamed. She was very Fay Wray. 'Help! *Help!* Argh there's a monster, help!' So [coming back] was an opportunity to go, 'You know, life's moved on. Let's perhaps give her a little bit more to do.' It's great to have something to *contribute*, to get to be part of the adventure and action." A pause, then she smiles. "I get to drive a Vespa! It never used to be like this."

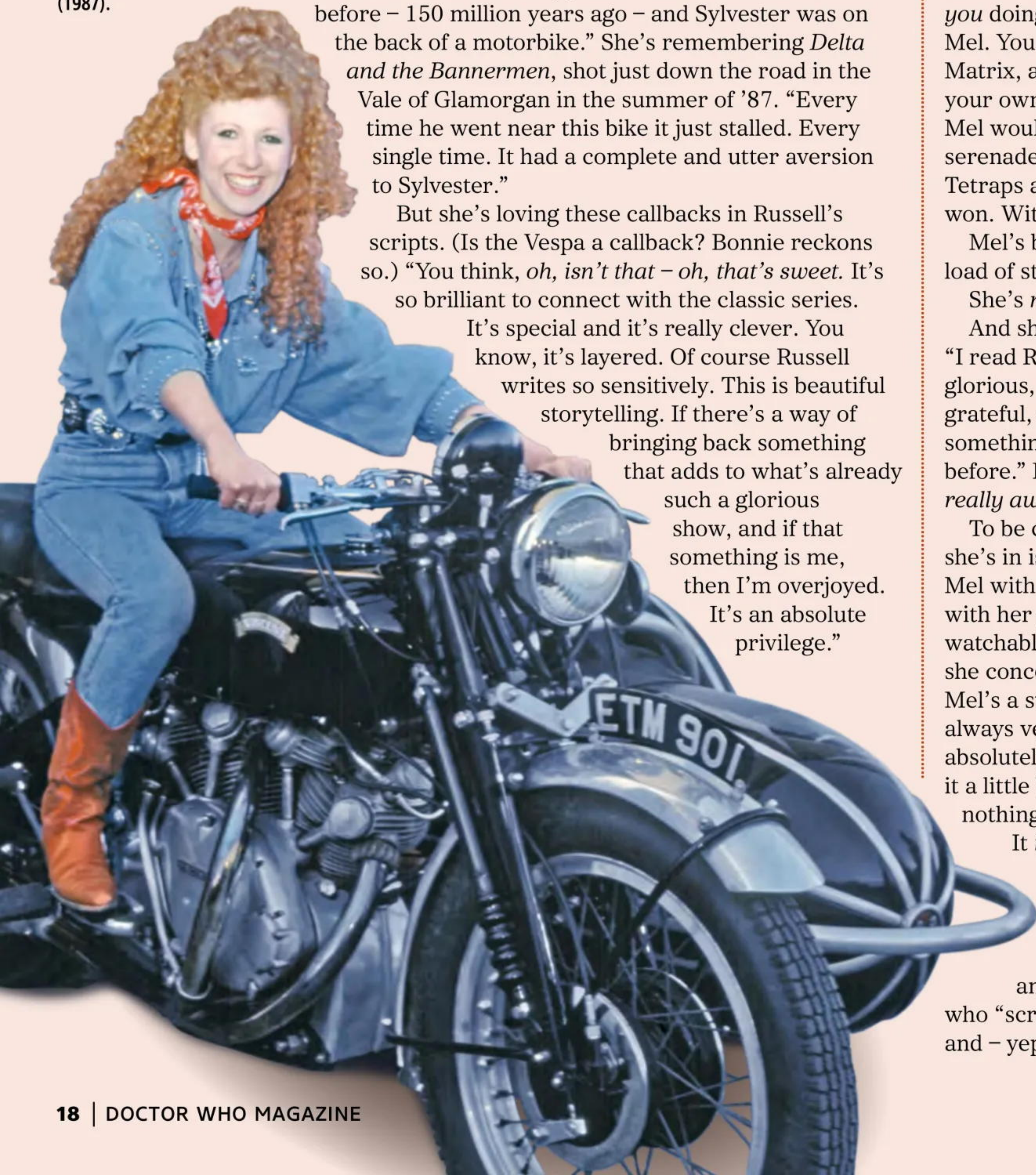
So, what *about* that Vespa. Later on, Ncuti and Russell will repost the world's greatest photograph on their Instagrams: Ncuti with the caption, "Don't mind me. Just popping out to save the world with Bonnie Langford"; Russell opting for a more succinct, "Toot toot!" It's Vespa-mania! →

BONNIE LANGFORD

Above left: As Peter Pan in 1986, flanked by Sixth Doctor Colin Baker and producer John Nathan-Turner, as Bonnie is announced as the new *Doctor Who* companion.

Above right: As Mel, with Seventh Doctor Sylvester McCoy in a publicity photo for Season 24 (1987).

Below: On a bike for *Delta and the Bannermen* (1987).



→ "We didn't stop laughing all day," says Bonnie, beaming at that photo. "Wonderful, joyous laughter." Had she driven a Vespa before? "Well," she says. "Um." Did she – and be honest, Bonnie – drive *this* one? Like, at all? "HEY, I drove my little Vespa," she insists, then leans in: "It's just... it was being towed by a truck at the time." She bursts into a fruity chuckle.

Bonnie has another confession: she practised driving – um, *sitting* on – that Vespa a week beforehand. "I just said to them, 'Can I try it? Because I don't want to look like a complete idiot. Especially with Ncuti on the back!' It reminds me of what happened when we filmed in Wales before – 150 million years ago – and Sylvester was on the back of a motorbike." She's remembering *Delta and the Bannermen*, shot just down the road in the Vale of Glamorgan in the summer of '87. "Every time he went near this bike it just stalled. Every single time. It had a complete and utter aversion to Sylvester."

But she's loving these callbacks in Russell's scripts. (Is the Vespa a callback? Bonnie reckons so.) "You think, *oh, isn't that – oh, that's sweet.* It's so brilliant to connect with the classic series. It's special and it's really clever. You know, it's layered. Of course Russell writes so sensitively. This is beautiful storytelling. If there's a way of bringing back something that adds to what's already such a glorious show, and if that something is me, then I'm overjoyed. It's an absolute privilege."

If you don't know 'classic' Mel so well, let **DWM** bring you up to speed. Mel is wonderful. She's smart, and funny, and fearless, and kind. She's never cruel or cowardly. To put it simply, Mel is a hero. OK, she screamed sometimes. But she also saved a stricken starship from the terror of the Vervoids, and a trial room full of Time Lords from the ultimate foe. She liberated the planet Lakertya from the time of the Rani, kicked Kroagnon and his robot cleaners out of Paradise Towers, rescued Chimeron royalty from death by Bannermen, and – this is true – went treasure hunting in a freezer centre and discovered a dragon. What were *you* doing in the 1980s? Not that. Because you're not Mel. You *wish* you were Mel. Mel ventured into the Matrix, and made it out alive. You won't venture into your own garden after dark in case you step on a slug. Mel would. She'd crush that slug. Or, if it were friendly, serenade it with a medley of '50s hits. Mel took on Tetraps and cannibals and warlords and zombies, and won. With a little help from her friend the Doctor.

Mel's been camping on Barry Island with a coach-load of starfish.

She's *met Einstein!!*

And she's got much more crazy things to do yet. "I read Russell's scripts and thought, *ahh, glorious!* It is glorious, isn't it?" says Bonnie. "I just feel really personally grateful, and delighted, and lucky to be able to revisit something that I didn't necessarily think I did very well before." Did she *really* not? "I just thought, *oh God, I was really awful in it back in the day.* I tried too hard."

To be clear: Bonnie is wrong. Every mid-'80s episode she's in is better for having *her* in it. She always played Mel with heart, and verve, and style. And she formed, with her pair of Doctors, two of the show's warmest, most watchable TARDIS teams. "There's a certain charm there," she concedes. "I love Sylv, and I love Colin. And I think Mel's a sweet character. She's really got integrity. She was always very earnest and tried very hard to do everything absolutely right. It's nice to be able to revisit that but make it a little bit more natural. Because honestly, there was nothing much else to Mel back in the '80s."

It *is* fair to say that Mel's original character outline, written by 1980s producer John Nathan-Turner, was a little, let's say, light on detail. It describes Mel as a "scintillating, fascinating and irritating" redheaded computer programmer and fitness enthusiast from Pease Pottage, Sussex, who "screams well and runs down corridors with élan" and – yep, no, that's about it.

"Mel has had to come to terms with an awful lot and has done a lot of work on herself."

"I was told she was a computer programmer," remembers Bonnie, "but she never went anywhere near the TARDIS console or anything that remotely looked anything like a computer. I mean, I know at the time who'd have thought we'd now be walking around with them surgically attached to us! But I always said, 'Why do I just run around like some girly going, "Meh, meh, meh"?' You know, when you give somebody more to do, they can rise to that challenge."

So, under the watchful eye of Russell T Davies, modern-day Mel has transcended. She's swapped the TARDIS exercise bike for her bright orange, roadworthy one. Gone are bracing glasses of carrot juice and screaming well; in have come colour-coordinated scooter-and-power-suit combos befitting a 2020s tech-savvy career woman. Power suits that say: *I can identify a megabyte modem at 20 paces, but I no longer have to, because I'm riding a Vespa.* Power suits that say: *keep your carrot juice, give me a bite of your apple crumble instead.* Is *this* Mel's life now: mega bikes, megabytes, and mega bites?

"Well, she knows what a computer is now," says Bonnie, laughing. "She certainly doesn't deal with carrot juice or fitness – ha ha – because I think that's just so irritating. So *irritating*. She doesn't bounce around so much. She hopefully has a little bit of a lower voice. She has value as herself, as a rounded person, rather than being an appendage. So yes, she's changed. She's had to come to terms with an awful lot and has – as people would say – done a lot of work on herself."

And how has Bonnie Langford changed since the 1980s? "Oh," replies Bonnie, "well, she's an absolute diva. And an old bag. Really terrible." But seriously: "Hopefully she's *mellowed* a lot, and knows that you don't have to be perfect all the time. I was so busy trying to be perfect."

A child star in the 1970s, Bonnie won TV talent show *Opportunity Knocks* when she was six, had debuted in the West End and on Broadway by the time she was ten, appeared in gangster movie musical *Bugsy Malone*, and became best known as Violet Elizabeth in ITV children's series *Just William*. She was 21, almost 22, when she started playing Mel.

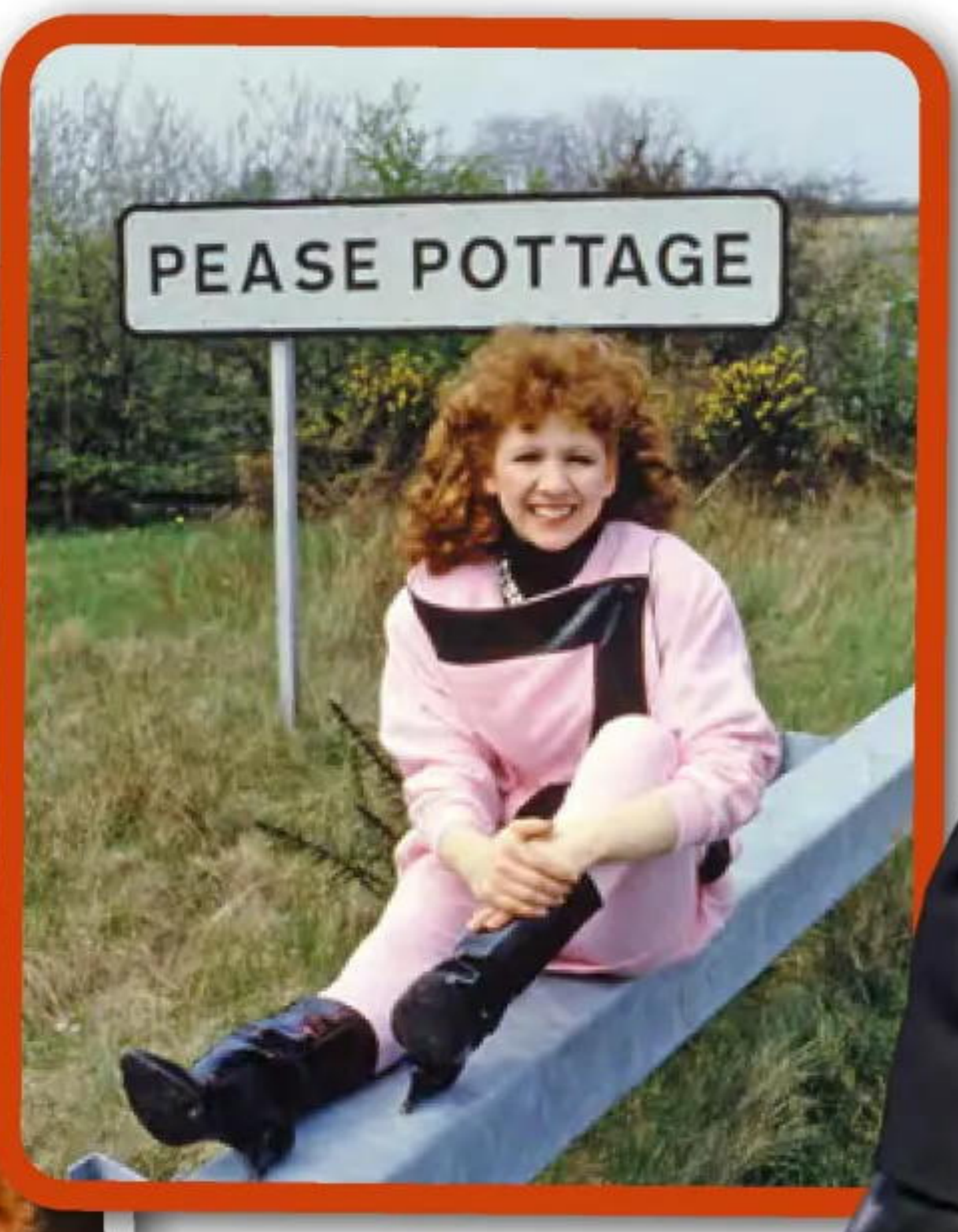
Thirty-seven years later, Millie Gibson, now 19, is taking on the companion mantle. (We'll meet Ruby Sunday in this year's festive Special.)

"For the companions, the assistants, whatever they're called now, I love that they've been given so much more wealth – depth – of character," opines Bonnie. "It's deeper than, 'Oh, let's all just run down a corridor.' Literally, I spent two years just running around and shouting, 'But Doctor –!' Millie gets *so* much more to do."

It was, asserts Bonnie, "a different era... We were living in a different world. There was a simplicity about it all, an innocence, a naivety. It was just... very simple, low-budget storytelling. People expect more now. And they're getting more. Back then, it needed that revamp. My God, it needed new life, it needed a fresh approach, it needed a bigger budget, it needed all those things. And look, it's got it. It's got people running it now who love it, who have that understanding and that passion for the show – and I think that absolutely conveys on to the scripts and, hopefully, the screen. And so long may it reign."

Talking of bigger budgets: has Bonnie had a tour of Ncuti's TARDIS yet? "I went in it today," she whispers. "It's impressive! Oh, I *love* it." Me too! The '80s one's still cool, though... right? "Are you kidding?" says Bonnie. "Ours had paper plates on the wall! I mean, it was literally – hah! And a coat hook or... didn't we have a hatstand? Oh, and an exercise bike when I first arrived. Great," she deadpans. "It was one of those horrible ones that you bent down and up. Poor old Colin."

There's no exercise bike in Ncuti's TARDIS, then? "No, no. NO! Mr Gatwa does not need one. He's gorgeous. Mind you, neither did Colin," adds Bonnie, diplomatically. "He's gorgeous too."→



Above: As Violet Elizabeth, with Adrian Dannatt as William Brown, in *Just William* (1977-78); and a 1986 publicity shot of Melanie Bush.

At the end of Mel's last 20th-century telly adventure, 1987's *Dragonfire*, she's married off to sticky-fingered conman Sabalom Glitz. OK, they don't actually get hitched; there's barely so much as a flicker of romance on screen. Mel simply *decides*, it's time she was going (that's so efficient, so impulsive, so *Mel*) and her ticket out of TARDIS Town is to make a grotzit-hungry Del Boy from the celestial shores of Salostopus *her* companion. They head off into the cosmos together in Glitz's spacecraft, the *Nosferatu II*, never to be seen again. That is, until…

"How is she back on Earth?! What happened to Sabalom Glitz?" teased Russell T Davies, on Instagram. "And what will she say when she sees the Doctor again?!"

He's not telling. Nor is Bonnie, though she does offer one clue as to what Mel has been up to: "She felt she had to stop travelling the universe and actually, literally, get back down to Earth and face the things she's been running away from."

Maybe Bonnie can relate. After leaving *Doctor Who*, she tried to distance herself from it, for a while. "I avoided it for a long, long time," she says, "because a) the job was done, it's over. You move on, don't you? Been there, done it, bought the t-shirt." (She literally has. For the 2024 series wrap party, she wore a t-shirt with her own name on as it appears in the 1987 *Doctor Who* titles!) "And b) as I say, I don't think I particularly thought I'd done the best job ever…

"I didn't really understand the programme, to be honest. Before I was in it, I'd never really watched it, because I was either terrified and hiding behind the sofa or busy working, so I just sort of thought it was a bit of fun. But it was all a bit serious when I was in it. And it was all quite tense – at first." It's true, 1986 was a tumultuous year behind the scenes. The producer and script editor weren't speaking, the show's best writer died mid-production, and Colin Baker was, through no fault of his own, about to be fired. "And I was busy trying to be bright and bubbly whoever-she-was at that point," says Bonnie, "and it didn't sit right, I don't think.

"But nobody said anything to me. I felt really in the dark. So that's, I think, a lot of the reason why I tried too hard, is that I was trying to fix it and go, 'Woo, let's just everybody be happy,' and there was all this underlying drama, which I didn't understand at all. And I, yeah… I kind of felt a bit left out of it."

In recent years, Colin seems to have made peace with what happened to him on *Doctor Who*. "Oh, completely," says Bonnie. "Colin's an absolute darling. But at the time it was very hard and, you know, he was terribly loyal. There's a real heart about this show – *two* hearts – that draws you in. When I joined, I was thinking, *what's this all about? This is a bit over the top*. But now I understand. I understand that Colin was fighting for the show, because he thought it was worthy of it. And he's proven to be right, because it is. It's still going. And now Russell is taking it to even greater heights."

Of course, this 2024 series isn't Russell's first time writing for Mel. Rummaging through a box of old scripts in his office in Manchester during lockdown in December 2020, he discovered *Mind of the Hodiac*, a Sixth Doctor and Mel episode he'd written as a 20-something fan in the mid-'80s. Big Finish leapt on it, adapting young Russell's script into an audio drama – with Bonnie and Colin resurrecting their great 1986 TV partnership.

Mind of the Hodiac was released in March 2022. Two months earlier, **DWM**'s Paul Kirkley interviewed Russell, Bonnie and Colin over Zoom. "It was a publicity call for *Hodiac*," remembers Russell, "and Bonnie was *so* delightful." He was already toying with the idea of bringing her back as Mel on TV, but that Zoom call sealed the deal. "We had a hoot. I adored her. Plus, it's Mel, it's flying in the face of fandom, which I love. And crucially I truly, truly think Bonnie is one of our finest actors." Her *Power of the Doctor* cameo, in October 2022, was fun, but you ain't seen nothing yet. (Except, Russell *has*. He's seen the rushes of Bonnie in action, and he could not be happier.) "She's absolutely wonderful. I can't take my eyes off her. God, I love her. Even if it was only last October when the nation cried, 'Mel's back!', this will be, 'She's *really* back.' And she's gorgeous."

"I'm so pleased," says Bonnie, "that something from 30-odd years ago that I didn't have particularly great memories of, and I certainly didn't particularly enjoy, I now really do enjoy and I'm thrilled to be part of it again. To turn something around in your own lifetime is something that most of us don't get the chance to do, so I'm really proud of it. I feel very lucky."

> "To turn something around in your own lifetime is something most of us don't get a chance to do."

Below: For the 2024 series wrap party, Bonnie wore a t-shirt with her name as it appeared in the *Doctor Who* end credits in 1987.
Photo © Scott Handcock.

Bottom: Sabalom Glitz (Tony Selby), the Doctor, Mel and Ace (Sophie Aldred) in *Dragonfire* (1987).

MELANIE
BONNIE LANGFORD

It's early evening on Monday, 26 June, in Cardiff city centre. A few hours ago, *WalesOnline*'s Jonathan Myers took the world's greatest photograph – Bonnie and Ncuti on a Vespa, in fits. And the two of them have been hurtling about on it all afternoon, while extras run screaming through the streets. What on Earth is going on? Find out next year, on BBC One and Disney+!

Ncuti wraps first, then Bonnie. Before they're whisked away, they both make time to say hello, pose for selfies, and sign autographs for eager fans who got wind of the filming and hotfooted it down to watch.

"I can't believe I got to meet them," says 20-year-old Billy, a student at Cardiff University. "Bonnie and Ncuti were so nice with everybody. People went home ecstatic. A lot to recover from. I was shaking like a leaf!"

As photos of the impromptu meet-and-greets spill onto the internet, one of Billy's pics catches **DWM**'s eye. It's of Ncuti, surrounded by fans, leather jacket off now, but still looking effortlessly cool, and tucked under one arm – isn't that...? – a 1995 issue of this magazine, with Bonnie and Sylvester on the cover! A 2020s Doctor, clutching a 1990s **DWM**, showcasing an iconic 1980s duo. (See. Funny old business, time.)

The mid-'90s **DWM** belongs to Cwmbran-based Kayleigh, 18, and it's now autographed by Bonnie and Ncuti. "Two of the loveliest people I've ever met," she enthuses.

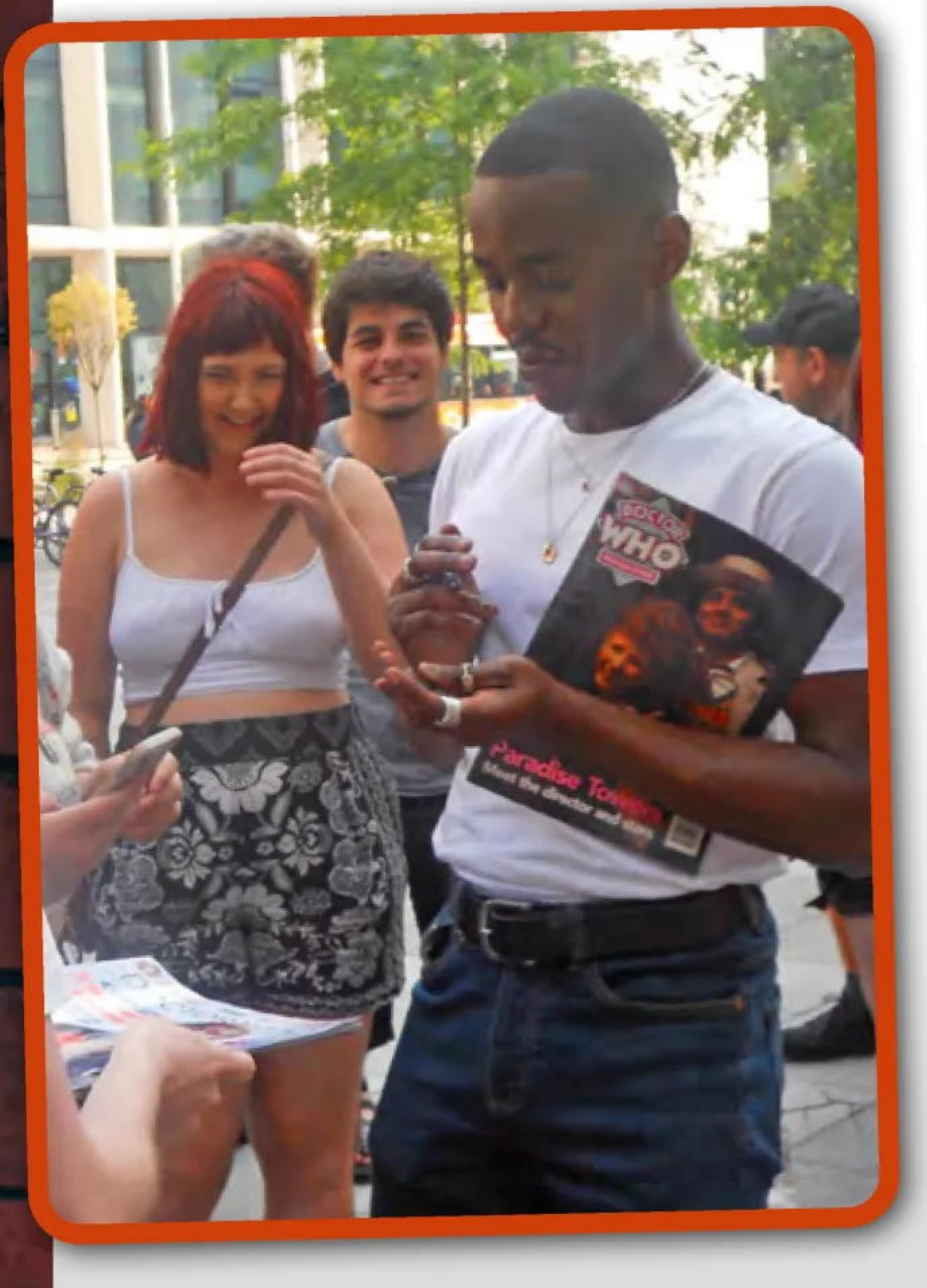
"We had a **DWM** with Ncuti on for him to sign, but he took the wrong one by mistake," confesses Kayleigh's boyfriend – Kian, 22. "Me and Kay are currently trying to collect all of the old **DWM**s," he adds. "Mel is Kay's favourite companion."

Why does Kayleigh – born in 2004, 17 years after Bonnie left *Doctor Who* – love Mel so much? "Whatever challenges she's up against, however huge, however bizarre, Mel always overcomes them," explains Kayleigh. "I find that so incredibly inspiring. She's such a comfort to me. And Bonnie is incredible. Literally my favourite human. She and Sylv are *my* Doctor and companion, but I think Bonnie and Ncuti are *about* to be." What is Kayleigh expecting from these new episodes? She grins. "I think they will be absolutely chaotic in the most amazing way possible."

"A great thing about this show is that anything – *anything* – is possible," says Bonnie. "And Ncuti brings a new, brilliant, chaotic energy," she confirms. That'll make Kayleigh happy. The Fifteenth Doctor and Mel: absolute chaos at first sight? "He's instantly the Doctor – the same man as Colin, the same man as Sylv, but his own man, too – with an edge, and a joy, that sort of love for it all. That feels really special," considers Bonnie. "Our relationship feels so natural. All of us – Ncuti, Millie, you, me, your readers – we're like this family, even with its foibles and its flaws, which is what makes this show so beautiful.

"It's funny, when I did *Doctor Who* all those years ago, I didn't have the same connection with it that I do now – in any way, shape or form. I didn't really get it," reflects Bonnie. "Now I get it. To be connected to something this beloved is an honour, it's a privilege, and you think, *right, let's embrace this*. I took a lot of time to come back to *Doctor Who*. But I'm so glad I did." **DWM**

Below left: Ncuti Gatwa, holding DWM 230 (1995) featuring Bonnie, signs for the fans. Photo © Billy Edwards.



Below right: Fans Kayleigh and Kian pose with Bonnie. Photos © Kian Nicholls.

Every *Doctor Who* fan has their own personal favourite companion and **Laurel Hart** puts forward the case for why Melanie Bush will always be her number one!

WE NEED TO TALK ABOUT MEL BUSH

That Mel isn't everybody's companion of choice makes me sad. It's an injustice. Come on, guys, we can do better than that. The truth is that nobody does it like Mel, and in my humble opinion, she's been severely underrated – though her time in the TARDIS was pretty short (from 1986's *The Trial of a Time Lord* to 1987's *Dragonfire*), it was iconic. She brought even more fun and flamboyance to an era of *Doctor Who* that was already full of glittery, irreverent silliness – and she was dead set on having a great time, no matter what. She tackled cannibals, warring gangs and killer robot lobsters on her quest to go for a relaxing swim in *Paradise Towers* (1987), and her holiday in Disneyland descended into rock 'n' roll alien madness in a Welsh holiday park in *Delta and the Bannermen* (1987).

Even though Mel calls herself "as boring as they come", the glimpses we learn about her suggest that she's someone with a lot going on – a fitness fanatic with a photographic memory who pulls up at her computer programming job in the gaudiest outfits you can imagine with a killer pair of cowboy boots. She's super smart, super strong, and can let out an infamous supersonic scream. She's a power-dressing powerhouse. Really, what's not to love?

WHEN WE FIRST MEET MEL SHE HAS BEEN SENT FROM THE DOCTOR'S FUTURE INTO HIS PRESENT IN A PARADOX THAT RAISES A MULTITUDE OF QUESTIONS.

When the Doctor first meets Mel in *The Trial of a Time Lord* Part Thirteen, she's been sent from his future into his present in a paradox that immediately raises a multitude of questions – How much does she already know about the Doctor? Is her life stuck in a time loop? Is she aware of what the future holds, stuck in a repeating section of her life from which she can't escape? Eh, don't worry about it. She's got more important problems right now – like her mission to get the Doctor into aerobics and carrot juice. The potential existential nightmare there is something to think about later – the fitness lifestyle never sleeps.

Then, after the Sixth Doctor regenerates, Mel's there standing by his side… wait, no she isn't! It's the Rani in a ginger wig, giving it her all, while the real Mel is sliding through the mud and rocks of Lakertya in trousers so white it's like an advert for detergent. *Time and the Rani* (1987) showcases Mel's photographic memory and high intelligence, as she helps the Lakertyans fight for their freedom. Sure, she spends a lot of these episodes getting chased by anthropomorphic four-eyed vampire bats and winds up trapped inside an exploding zorbing ball, but you can't win every time.

In *Paradise Towers*, we see Mel in a whole new habitat, one that's so surreal it perfectly encapsulates the joy of *Doctor Who* - there are primary-colour-coded gangs roaming the corridors with matching mullets, fascist caretakers, and who can forget the sweet old ladies who have turned to cannibalism in order to survive? Mel's encounter with the sinister Tilda and Tabby is both hilariously weird and absolutely unnerving - but Mel handles it with nothing but sweetness, never even suspecting something devious underfoot until it's too late and she's been caught in a human-sized fishing net. I've got to say, though, their chocolate chip cookies did look delicious, so maybe that's why Mel didn't run away in terror as soon as she saw the giant roasting pot over the fire, or the human bones in the kitchen bin. →

Opposite page: Bonnie Langford as Melanie Bush, as she appeared in Parts Thirteen and Fourteen of *The Trial of a Time Lord* (1986).

Above: With Colin Baker as the Doctor in a publicity shot for her first episode, *The Trial of a Time Lord* Part Eight.

Below left: With Kate O'Mara as the Rani (disguised as Mel!) and Sylvester McCoy as the Doctor in *Time and the Rani* 1987)

Below right: Mel is attacked by the cannibalistic Tilda (Brenda Bruce) and Tabby (Elizabeth Spriggs) in *Paradise Towers* (1987).

Right: On location for *Delta and the Bannermen* (1987).

→We can't talk about Mel without talking about the clothes. Of course, the *Doctor Who* fashion world is no stranger to some extravagance, but no other companion is quite on the same level as Mel - her matching blue-and-white polka dot outfit in *Paradise Towers* is still burned into my brain like an afterimage I can't forget, with shoulder pads higher than the Paradise Towers skyscraper itself. And her double-denim Western ensemble from *Delta and the Bannermen*, complete with bright red cowboy boots and a matching bandana, is the pinnacle of 80s love-it-or-hate-it fashion. Her style is camp, kitschy and completely over-the-top. Standing beside the Seventh Doctor in his question-mark tank-top, or the Sixth in his coat reminiscent of a psychedelic Rupert Bear outfit, she matches their bizarre fashion wavelength with ease.

In *Dragonfire*, her last regular appearance to date, we see another side of Mel – the side who giggles with glee while pelting the enemy with DIY hand grenades, and who is a perfect foil to the next recruit to the TARDIS, Ace. It's a shame there wasn't more of the two of them together, because they make a very entertaining pair. But Mel's time with the Doctor ends far too quickly, and apart from reappearing in *The Power of the Doctor* (2022) as a member of the support group for former companions, that's all we've seen of her on television for a long time. But that's all about to change. Mel's coming back and I can't wait!

I think it should be a universally acknowledged truth that Mel is not only brilliant, she's smart, funny, confident, cheerful, and generally lovely. And that, my friends is why Mel is the best. Of course it's okay to disagree and it's okay to be wrong. But you are wrong, though. **DWM**

THE *DOCTOR WHO* FASHION WORLD IS NO STRANGER TO EXTRAVAGANCE, BUT NO OTHER COMPANION IS QUITE ON THE SAME LEVEL AS MEL.

Below left: Mel, Ace (Sophie Aldred), Glitz (Tony Selby) and the Doctor in *Dragonfire* (1987).

Below right: Mel made a welcome surprise cameo appearance in the last broadcast episode to date, *The Power of the Doctor* (2022).

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What makes a great sinister assistant in *Doctor Who*, and how do they get their dirty work done? **Scott Gray** investigates...

DREAD RIGHT HAND

Imagine you're a *Doctor Who* villain. Maybe you're greedy, or angry, or vain, or insecure. Quite possibly you're all of the above. The one thing you certainly are is *busy* – and that means you'll want somebody clever and reliable to do a big chunk of your legwork; someone to carry out all those robberies, extortions and executions your nefarious lifestyle demands. Go on, admit it, you need help! You need a henchman. Or a henchwoman. Or a henchthing.

The list of evil assistants in *Doctor Who* is almost endless, and often unfairly overlooked. The spotlight inevitably shines brightest on the Big Bad, ignoring the loyal figures standing behind their thrones, holding spreadsheets, mobile phones and electro-gloves. Being an evil aide-de-camp is a challenging position that requires many diverse skills. They need to be diplomatic when delivering bad news to their employer (there'll be plenty of that when the Doctor arrives), but also lethally blunt if any dissension grows among the rank and file. A good henchperson must be a mixture of sergeant-major, public relations expert, therapist and office manager. No two are alike, of course, but they can be corralled into a few broad categories. Here are some of the finest examples...

THE ULTRA-EFFICIENT SECRETARY

always has the facts and figures at hand, knows all the staff by name and looks great in their tailor-made suit. But beware: their hyper-competence often masks an ambitious nature. Consider the super-slick **DIANA GODDARD** « in *Dalek* (2005), who finds Democrats "so funny". Diana gets a chance to show her skills while man-baby billionaire Henry van Statten plays with his alien toy collection; by the end, she's in charge and he's destined to be a homeless, brainless junkie living on the streets of someplace beginning with 'S'. You can't help but wonder if the world is heading into even worse straits with Diana in the driver's seat.

BELASZ » in *Dragonfire* (1987) has much simpler ambitions. Despite her apparent obedience to her boss Kane, she just wants to escape his icy clutches and isn't above a bit of thermostat-related attempted homicide to get it. Kane is well aware of her suppressed hatred and enjoys her discomfort. It's a toxic relationship that ends with a cold death for her and a hot one for him.

THE EDITOR « is the polar opposite of Belasz. He's extremely proud to be the "humble slave" of the Mighty Jagrafess of the Holy Hadrojassic Maxarodenfoe in *The Long Game* (2005). He calls him Max, but there's no hint of disrespect here; the Editor represents a consortium of banks dedicated to the enslavement of humanity and is probably one of a long line of ultra-capitalist cronies. Working under Max proves fatal for him when the economic (and organic) bubble inevitably bursts.

BENIK » is a man who relishes his position as Salamander's deputy a little too much. His sadism in *The Enemy of the World* (1967-68) begins on a small scale with smashing crockery, moves on to pointing a gun at Fariah's head, and culminates with a threat to torture Jamie and Victoria. "You must have been a nasty little boy," Jamie states. "Oh, I was," Benik replies, "but I had a very enjoyable childhood." Benik actually survives the story, much to everyone's surprise.

Of course, at the top of the list, standing ramrod-straight at the absolute summit of efficient hench-villainy, is **SECURITY COMMANDER NYDER** «. He's what all good (ie, bad) henchpeople aspire to be. Nyder never makes a single error in *Genesis of the Daleks* (1975). He isn't fooled for one second by the Doctor in Part One, and almost ends the story 16 minutes in with a spray of machine-gun fire. He easily outwits the would-be turncoat Gharman, delivering the classic line, "Thank you. That's what I wanted to know." Any order Davros gives Nyder is carried out with ruthless competence, and his loyalty to his master is absolute. When Nyder realises that Davros is willing to entirely wipe out the Kaleds to protect the Daleks, he wavers for only a split-second before continuing. It's unlikely that Davros has ever forgotten his finest acolyte; no doubt he wishes that Nyder had survived that first Dalek rebellion. It's no exaggeration to say that all further Davros stories have a slightly poignant Nyder-shaped hole in them.

Opposite page: Alex Price as Francesco in *The Vampires of Venice* (2010).

This page, from top: Henry Van Statten (Corey Johnson) and Diana Goddard (Anna-Louise Plowman) in *Dalek* (2005); Belasz (Patricia Quinn) and Kane (Edward Peel) in *Dragonfire* (1987); the Editor (Simon Pegg) in *The Long Game* (2005); Davros (Michael Wisher) and Nyder (Peter Miles) in *Genesis of the Daleks* (1975); Benik (Milton Johns) and Salamander (Patrick Troughton) in *The Enemy of the World* (1967-68).

DREAD RIGHT HAND

THE MACABRE HENCHCREATURE relies to a large degree on visual impact. They don't tend to say (or even do) very much, but their presence is felt throughout the story. They often become the symbol of the adventure, a mascot of villainy that lingers in the viewers' minds. Sometimes they're anomalies that challenge the reality of the setting, creating an unsettling atmosphere in the worlds they inhabit. But it's that very incongruity that makes them so perfect for *Doctor Who*; these are menaces that simply wouldn't work in any other TV show.

THE ROBOT SANTAS from *The Christmas Invasion* (2005) and *The Runaway Bride* (2006) are perfect examples. Unspeaking, with plastic smiles, they evoke memories of the carnival killers from *Terror of the Autons* (1971). The Santas are armed with deadly trumpets, trombones and tubas. They turn Christmas trees into buzzsaws and baubles into bombs. They twist the best day of the year into the worst.

PASSENGER from *Flux* (2021) is another faceless, silent menace, whose death mask gives nothing away. Passenger has no need to threaten anyone overtly; his physical presence is intimidating enough. When his true nature is revealed, it's no let-down. He's a creature that can cage hundreds of thousands of people within his form, a living prison.

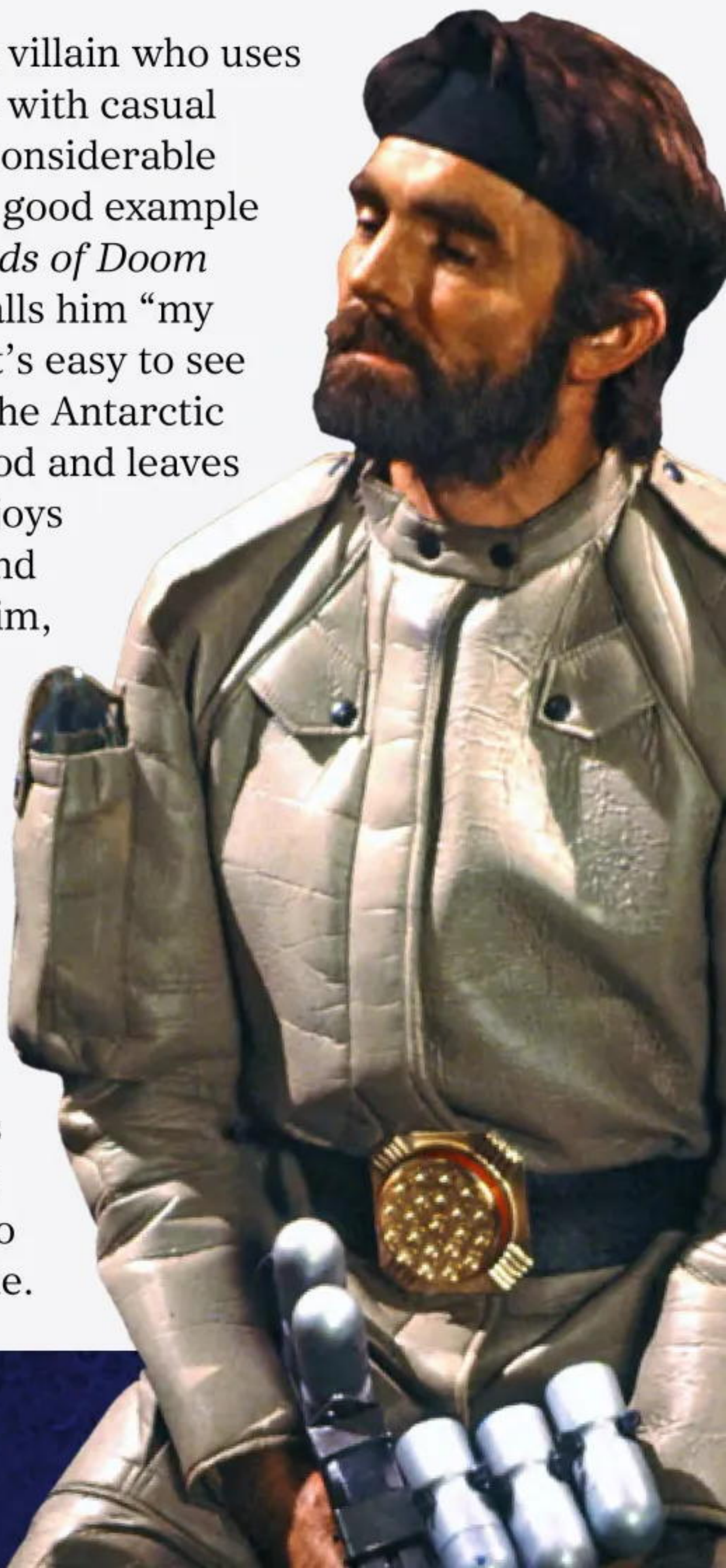
COLONY SARFF from *The Magician's Apprentice* (2015) is an equally terrific concept – a creature composed of intelligent snakes that take a vote before carrying out any dirty work. They slither from planet to planet, unimpressed by the Shadow Proclamation and the Sisterhood of Karn. Why they serve Davros is never explained, but they've coiled around the memories of a generation of children.

THE CHIEF CLOWN in *The Greatest Show in the Galaxy* (1988-89) is another fascinating figure. Bellboy states that he was once "funny" and "inventive", but those days are long over. Now he's just a servant of the Gods of Ragnarok, and his only mission in life is to lure unsuspecting visitors to their doom – a symbol of discarded dreams and moral failure. He's not just trying to fool others with his phony smile, he's also trying to deceive himself.

But the Macabre Henchcreature that takes the cake (and biscuits, sweets and tarts) is the **KANDY MAN**. He swats aside many other great characters in *The Happiness Patrol* (1988), stealing every scene and somehow managing to be equal parts terrifying and hilarious. "I can feel one of my moods coming on," he screeches at his world-weary creator/life-partner Gilbert M. He is the pièce de résistance of monstrous assistants, and his ingredients are a sweet-and-sour mixture of pride and malice. The Kandy Man's presence pushed the joyful madness inherent in *Doctor Who* further than it had ever been pushed before.

This page, from top: Robot Santas in *The Christmas Invasion* (2005); Passenger (Johnny Mathers) in *Flux* (2021); Colony Sarff (Jami Reid-Quarrell) in *The Magician's Apprentice* (2015); the Chief Clown (Ian Reddington) in *The Greatest Show in the Galaxy* (1988-89); the Kandy Man (David John Pope) in *The Happiness Patrol* (1988); Scorby (John Challis) in *The Seeds of Doom* (1976); Stotz (Maurice Roëves) in *The Caves of Androzani* (1984).

THE VIOLENT DEPUTY is a villain who uses weaponry and brute force with casual efficiency, usually taking considerable pleasure in the process. A good example is **SCORBY** in *The Seeds of Doom* (1976). Harrison Chase calls him "my most efficient man", and it's easy to see why. He lies his way into the Antarctic base, steals the Krynoid pod and leaves the place in flames. He enjoys knocking the Doctor around after being outwitted by him, but stays professional. Scorby only starts to panic when he's trapped in Chase's cottage, but he's smart enough to see that the Doctor is his best hope of survival against the Krynoid. Scorby is tough and resourceful, but his lack of faith in others is what finishes him.



STOTZ in *The Caves of Androzani* (1984) is a similarly cynical mercenary. He's surrounded by like-minded figures but still stands out in a crowd of ruthless psychopaths. In what must be one of the nastiest scenes ever shown in *Doctor Who*, Stotz shoves what appears to be a poison capsule into the mouth of a terrified comrade.

THE HAPLESS HENCHMAN can't help but become a figure of pity, even when he's at his most diabolical. Lady Luck doesn't just desert him; she leaves him stranded on an iceberg with only a refrigerator for company. When he searches for the Doctor he might as well be blindfolded. If he manages to capture anyone, they escape before teatime. Nothing, but nothing, goes right for him.

This page, from top: Packer (Peter Halliday) and Tobias Vaughn (Kevin Stoney) in *The Invasion* (1968); Kevin (William Meredith) in *Arachnids in the UK* (2018); Colonel Manton (Danny Sapani) in *A Good Man Goes to War* (2011); Condo (Colin Fay) in *The Brain of Morbius* (1976); Daisy K (Georgina Hale) in *The Happiness Patrol*; Commander Kess (Roger Griffiths) in *Planet of the Ood* (2008); Shockeye (John Stratton) in *The Two Doctors* (1985); Toberman (Roy Stewart) in *The Tomb of the Cybermen* (1967).

Take **PACKER** ❯ in *The Invasion* (1968), whose employer, Tobias Vaughn, somehow turns his very name into an insult. Packer is outwitted by the Doctor, Jamie, Zoe, Isobel Watkins and UNIT in embarrassingly quick succession. "Don't panic, PAA-ker," Vaughn intones, his voice dripping with sardonic contempt. "You've blundered again, but fortunately it won't really matter." Packer has a sadistic streak, but it's hard to hate a man who looks like he couldn't hold onto a ball of candyfloss.

COLONEL MANTON ❯ in *A Good Man Goes to War* (2011) certainly looks like he knows what he's doing. He's got a nice uniform, the respect of his soldiers, and a commanding voice. But Manton is facing the Doctor at his most devious and angry, so he ends up looking very, very silly. Manton is tricked into disarming his entire force, but it isn't enough for him to be defeated – the Doctor wants him humiliated too. The neighbourhood children are still probably outside his house calling him "Colonel Run Away".

KEVIN ❮ in *Arachnids in the UK* (2018) never gets a surname; perhaps it was legally removed by his employer-from-hell, Jack Robertson. Kevin has the audacity to point a gun at Yaz, an act that probably seals his fate. Kevin is expected to accompany Robertson everywhere, including his "scheduled bathroom breaks". When a giant carnivorous spider interrupts one of them, Kevin bravely leaps into the fray to defend his boss, who quickly exits and shuts him in with the creature. Kevin is killed, webbed up and dragged underground. Despite his cowardly act, Robertson seems genuinely upset when he realises that "I have no more Kevin."

And then there's poor, poor **CONDO** ❮ from *The Brain of Morbius* (1976). Life has been less than kind to him on the planet Karn. His employer, Dr Mehendri Solon, calls him a "half-witted cannibal", "stupid ox", "chicken-brained biological disaster" and a "chattering ape". Solon doesn't plan to kill him; he intends to have him "put down". Condo gets mind-zapped by Maren and is later shot by Solon in a graphic manner that would have Sam Peckinpah, director of famously bloody Westerns, nodding with approval. Oh, and then he gets killed by a monster that's nicked his left arm.

Another sadist is **COMMANDER KESS** ❯, who has a fine time chasing the Doctor with a giant claw grabber in *Planet of the Ood* (2008). He chuckles as he prepares to gas thousands of Ood to death, but meets that fate himself (a common way for Violent Deputies to depart a story).

Then there's **DAISY K** ❮, a rare example of a female Violent Deputy. She takes great delight in mowing down Killjoys in *The Happiness Patrol* with her catchphrase, "Have a nice death." These are people who enjoy having the power to end lives on a whim.

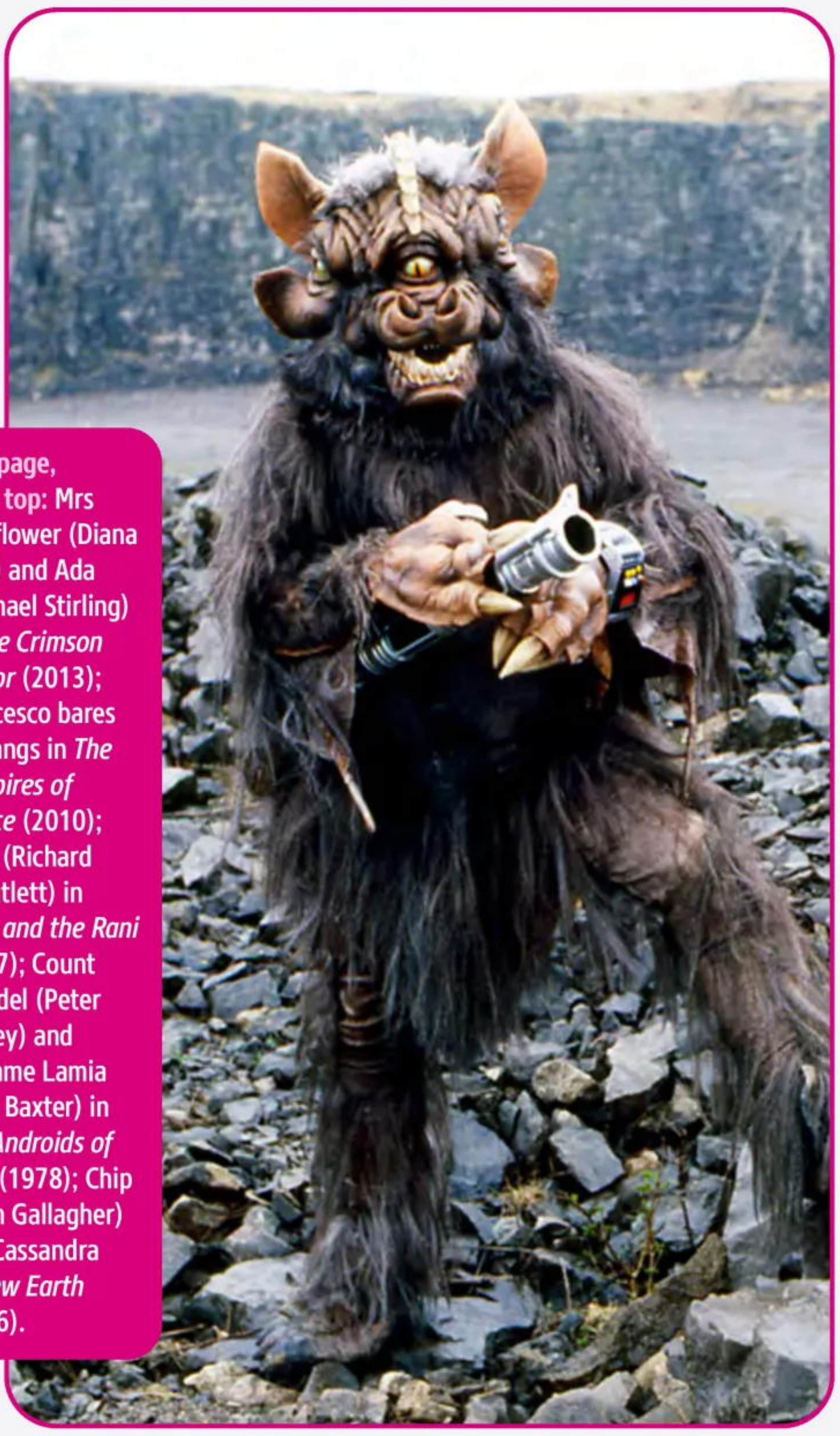
SHOCKEYE ❯ of the Quawncing Grig has motivations that are different, and chillingly epicurean; he's a monstrous gourmand who wants all his victims to be properly seasoned as he rampages across *The Two Doctors* (1985). He kills and eats an elderly woman without a second's thought and later stabs poor Oscar Botcherby, so it's hard to care when the Doctor polishes him off in an equally brutal fashion. Shockeye is hedonism incarnate, and one of the most repellent villains ever seen in *Doctor Who*.

TOBERMAN ❮ from *The Tomb of the Cybermen* (1967) is inescapably a racial stereotype, but he has greater depth than may at first be apparent. While he begins the story as Kaftan's servant, willing to kill Jamie if the order arrives, we discover that his sense of identity is as strong as his biceps when he overcomes the Cybermen's programming. Toberman gets a big moment as he closes the tomb's doors, sacrificing his life in the process – a very rare case of a Violent Deputy making a heroic last stand.

THE LOVELORN ASSISTANT isn't motivated by greed, power or sadism; genuine love is their main driving force. It's rarely reciprocated, of course.

Poor **ADA** in *The Crimson Horror* (2013) only wants to please her mother, but the callous Mrs Gillyflower has no time for her.

Maternal love also drives **FRANCESCO CALVIERRI** in *The Vampires of Venice* (2010). He delivers his reports to his mother Rosanna while nestled in her lap. When he later bears down on Amy's jugular, Rory stops him by insulting Rosanna. Francesco freezes, stunned. "Did you just say something about Mummy?" he whispers. *Doctor Who*'s first broom/swordfight soon ensues.



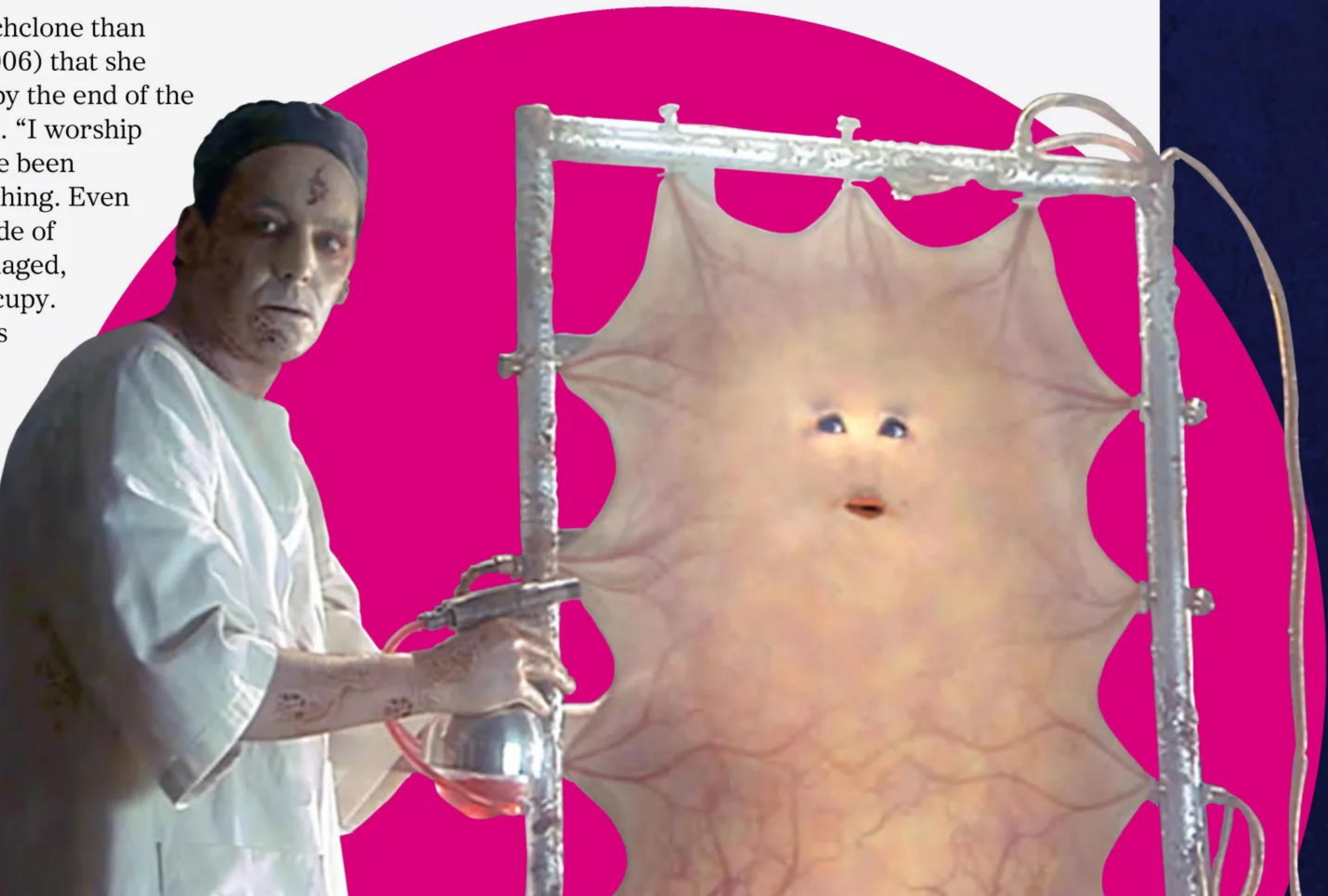
URAK in *Time and the Rani* (1987) is obviously besotted with his mistress, but if the Rani has ever had a type, Urak isn't it. "Your powers are truly wondrous, Mistress Rani," he says, all four of his eyes glowing with adoration. He does everything for the Rani, and receives nothing but disdain in return – but who knows, perhaps that's his thing? Urak ultimately decides to take the Rani home to meet the parents, but there probably won't be a happy-ever-after ending.

This page, from top: Mrs Gillyflower (Diana Rigg) and Ada (Rachael Stirling) in *The Crimson Horror* (2013); Francesco bares his fangs in *The Vampires of Venice* (2010); Urak (Richard Gauntlett) in *Time and the Rani* (1987); Count Grendel (Peter Jeffrey) and Madame Lamia (Lois Baxter) in *The Androids of Tara* (1978); Chip (Sean Gallagher) and Cassandra in *New Earth* (2006).

MADAME LAMIA in *The Androids of Tara* (1978) is in love with Count Grendel, an elitist scoundrel who actually threatens to have her flogged at one point, so it's safe to say that they have an extremely unhealthy relationship. When Romana points out that Grendel is only using her, Lamia replies that "It is better than nothing." Lamia is a brilliant android engineer, but Tara's feudal society has left her with no sense of self-worth. "I'm a peasant. I leave politics to my betters," she says. Lamia is killed by crossbow fire while Grendel manages a clean getaway, putting *The Androids of Tara* in the running for the most unjust *Doctor Who* conclusion ever.

The universe has never seen a more loyal henchclone than **CHIP**. Cassandra explains in *New Earth* (2006) that she modelled him on her "favourite pattern", and by the end of the story we understand where his face originated. "I worship the Mistress!" Chip declares. His love may have been genetically designed, but it's still properly touching. Even after Chip is abandoned by Cassandra to a horde of diseased humans, his devotion remains undamaged, and he offers his body as a vessel for her to occupy. Once that's achieved, Cassandra finally accepts her own mortality with dignity, perhaps suggesting that she's been subtly influenced by Chip's selflessness.

Sinister assistants come in all shapes, sizes and colours, and they're an integral part of the spectrum of evil battled by the Doctor. Their employers may never thank them for their support, but *Doctor Who* fans will always appreciate their efforts. Long live the Diabolical Deputies! **DWM**



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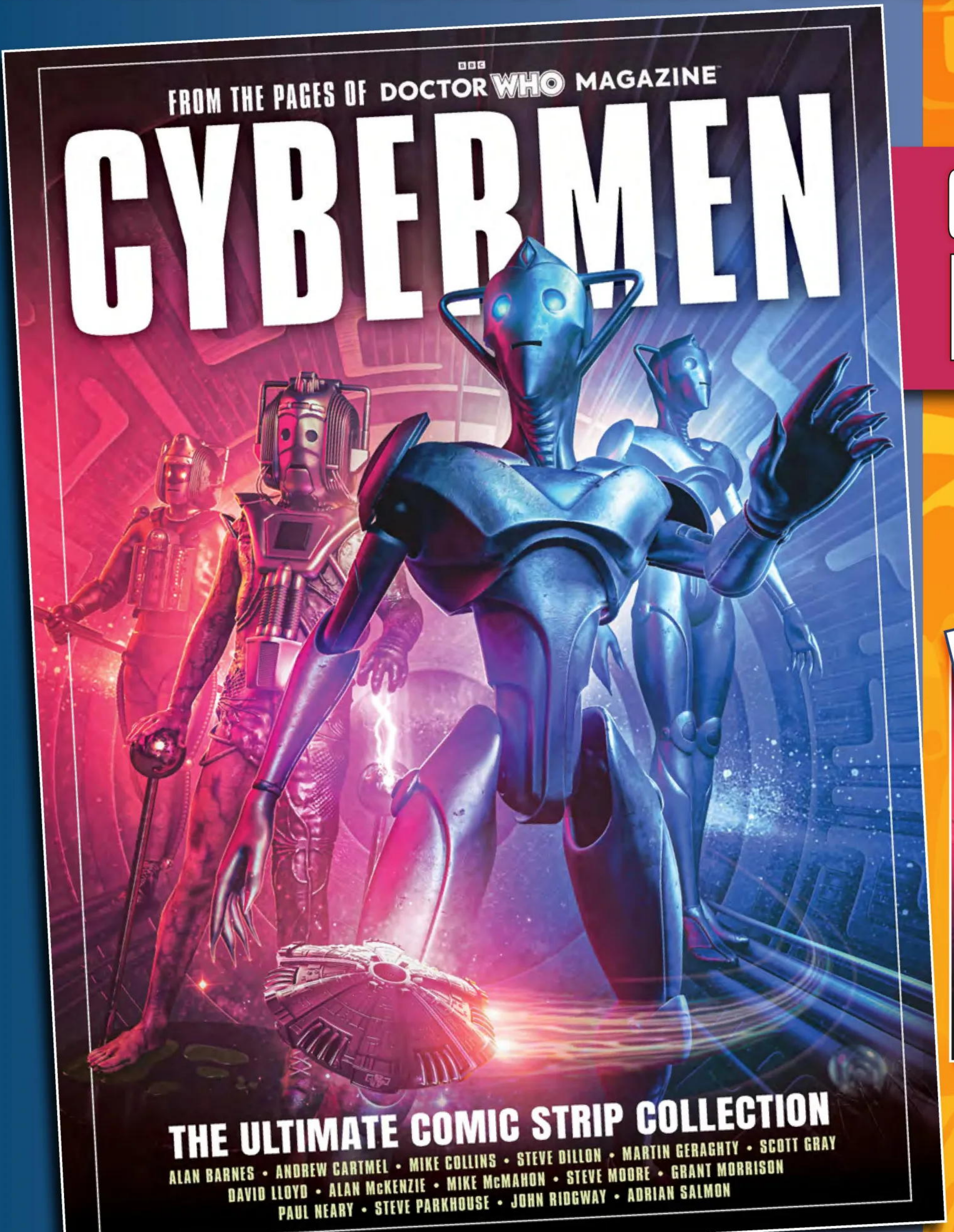
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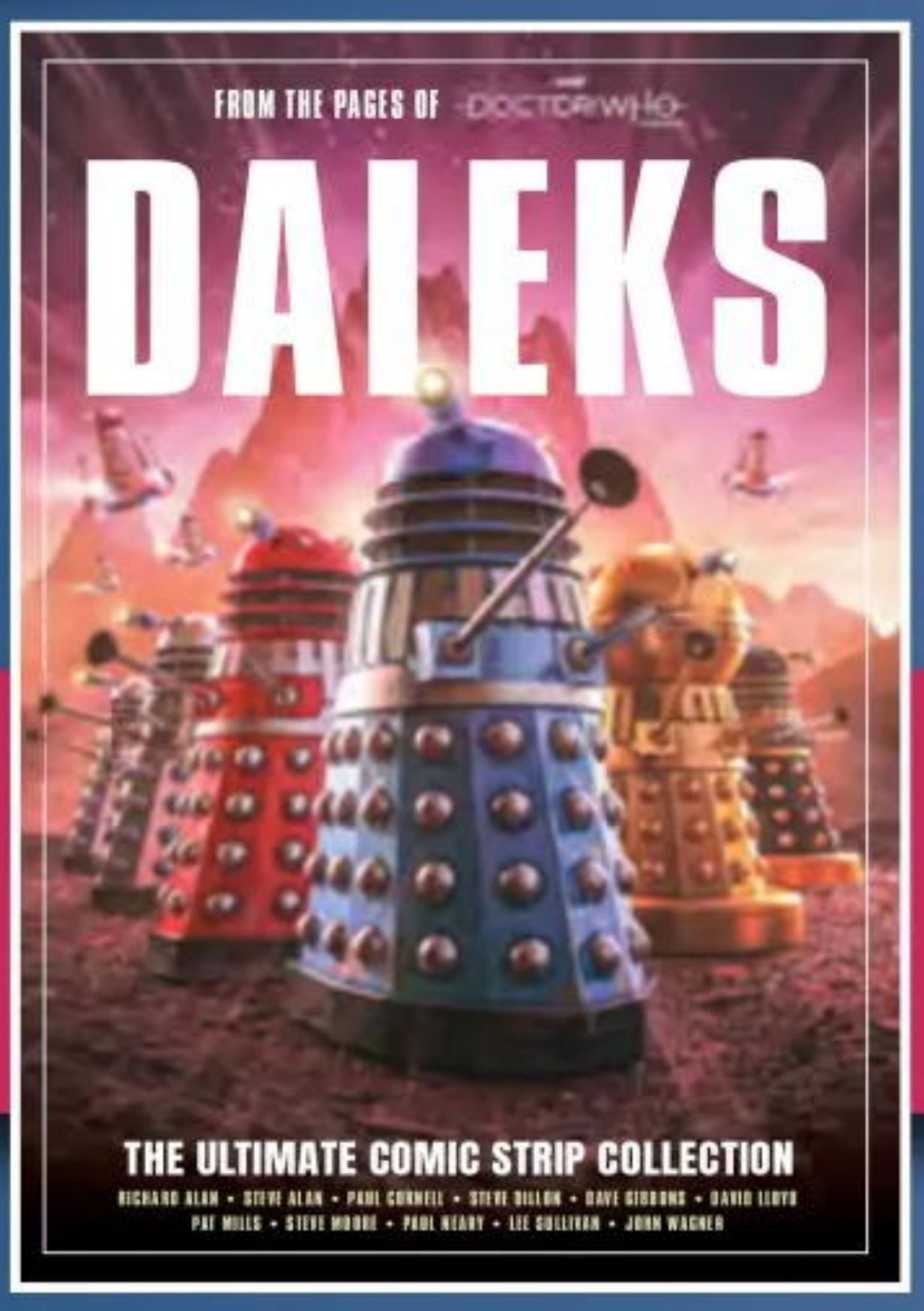
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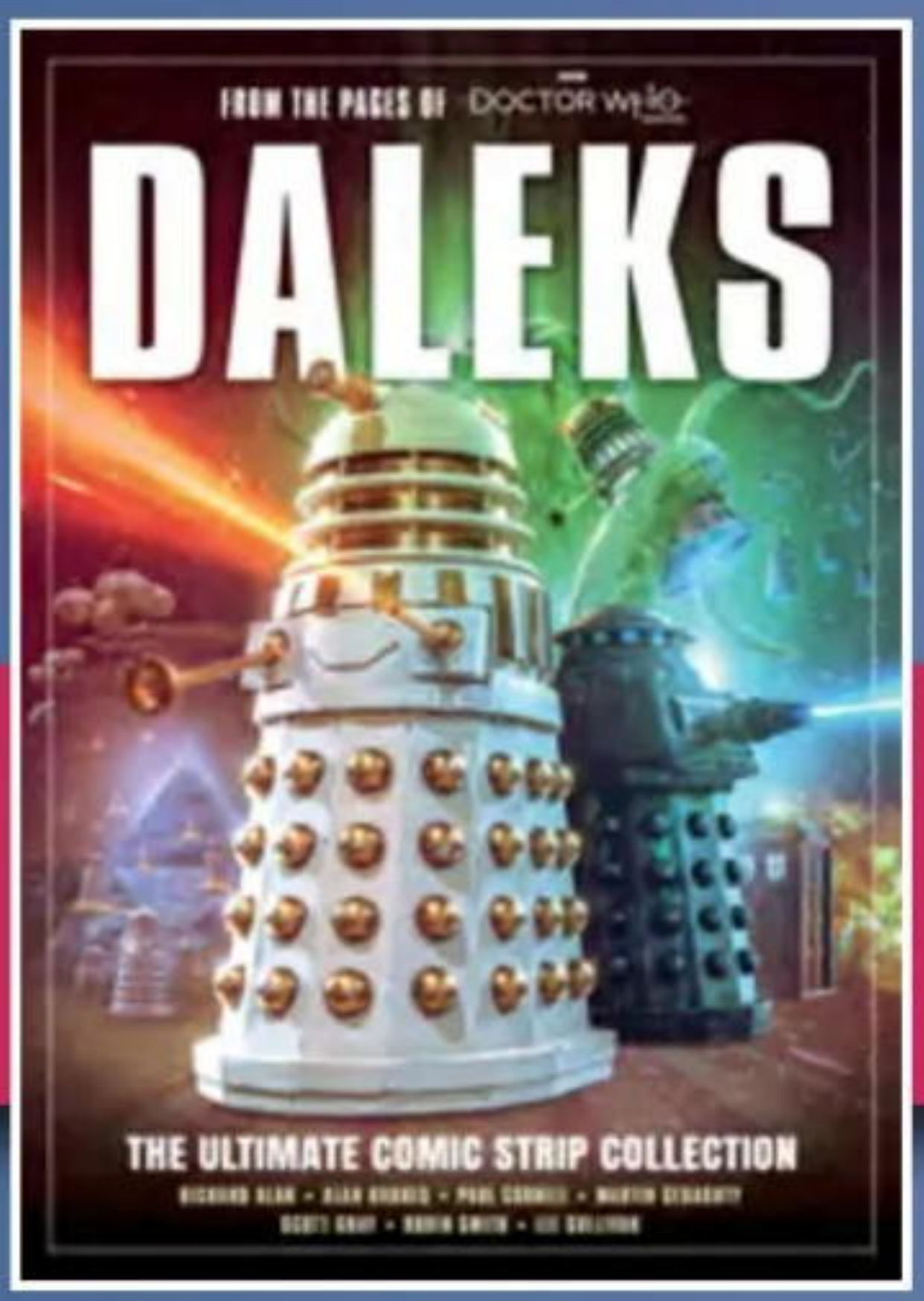
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DOCTOR WHO
EXHIBITION

Jason Quinn chats with **Emily Cook** and finds out how a simple, fun virtual event in lockdown snowballed into something that would change the course of *Doctor Who* history…

The Butterfly EFFECT

It was during my first meeting with *Doctor Who*'s supremo and showrunner that Russell T Davies suggested doing a piece on **DWM**'s star-roving reporter Emily Cook, stating firmly that without her the forthcoming Specials would not have happened, or at the very least would have been completely different. Having just eased myself into the **DWM** hotseat I was naturally reluctant to say no to anything Russell suggested, but to tell the truth there was no hesitation on my part. What a great idea for a story that was so close to the heart of this magazine. There was just one small problem: Emily is modest to a fault, and would sooner hurl her own trumpet at my head than blow into it. I soon eased those reservations by telling her that if she refused permission to do this piece Russell would sit on her head and tear her limb from limb. A liberty on my part I confess, but it worked and Emily was pleased to speak with me.

And so it came to pass that one Friday afternoon we sat down and reminisced about how a simple *Doctor Who: Lockdown* Tweetalong planted the seeds for a brand-new era of *Doctor Who*. But let's not get ahead of ourselves. For this story to make sense, we have to go back to the beginning…

After catching up on how we've been since we last saw each other, I ask Emily when she first became a *Doctor Who* fan.

"When *Doctor Who* came back in 2005 I was only vaguely aware of the show. My parents had watched it and were big Tom Baker [Fourth Doctor] fans. I'd watched *The Ark in Space* (1975) on DVD and it terrified me. To me, back then, *Doctor Who* was just this scary old show that my parents used to watch. The idea of it coming

back didn't fill me with much excitement. But me and my sisters were gently forced to watch *Doctor Who* together as a family on 26th March 2005. I remember feeling annoyed that we weren't going to be watching *Ant & Dec's Saturday Night Takeaway*. Even so, I reluctantly sat down to watch *Rose* – and it blew my socks off. I was hooked and inspired from the beginning. I'm so glad my parents made me watch it, because that was the moment I fell in love with *Doctor Who*. I was a fan from then on. And I've never grown out of it."

I then recall the first time I met Emily in the Panini offices, back when I was working on *Doctor Who Adventures*. What led to her involvement with **DWM** in the first place?

"I was studying English Language and Linguistics at university, doing a module on 'Language in the Media', which included a project on magazine writing and journalism. Part of our coursework was to put together a magazine portfolio on any subject we liked. I of course did *Doctor Who* (inspired by **DWM**).

"I managed to arrange an interview with Louise Jameson [Fourth Doctor companion, Leela]. By this point, I was totally getting the bug for magazine work. I'd always planned on becoming a primary school teacher, but for the first time in my life, I started to think, 'Maybe I won't do that. Maybe I could do something different, something like journalism perhaps.' I wanted to explore that as an option, to see if I'd be any good at it. One of our other coursework tasks was to write a pitch to a magazine editor. It was all hypothetical, I don't think I was actually supposed to send the letter, but I sent it to [**DWM** editor] Tom Spilsbury.

"At the same time, I made contact with **Doctor Who Magazine** through John Ainsworth [Big Finish producer, writer, and long-time contributor of **DWM**]. That was a very serendipitous thing. I run a charity called Khushi Feet (which supports the education of street children in Kolkata), and we were hosting this massive event attempting to break the world record for the largest Bollywood dance. I recruited a wonderful Bollywood performer called Ash Mukherjee to lead the dance, and when we were chatting he mentioned that his partner, John Ainsworth, sometimes worked for **Doctor Who Magazine**. I thought, 'That's incredible! What are the chances?!' I mentioned that I would love to do some work experience. John helped me by putting in a good word with Tom, and they offered me a work experience placement, which I did just before I started my Master's in Linguistics. I went along to Tunbridge Wells for a couple of weeks. Louise Jameson kindly put me up, because we'd kept in touch since I interviewed her. She was so supportive. She still is. I adore her. Anyway, I did the work experience and had the best time." →

Opposite page above left: Emily Cook (centre) and her sisters at the *Doctor Who* Exhibition in Brighton, summer 2005.

Opposite page above: At home during lockdown.

Opposite below: Interviewing Tom Baker for **Doctor Who Magazine** in May 2018. Photo © Marcus Hearn.

Above: With the **DWM** team – comic strip editor Scott Gray, art editor Richard Atkinson, editor Tom Spilsbury and deputy editor Peter Ware – as they accept the Guinness World Record for the 'Longest Running Magazine Based on a Television Series' in May 2016.

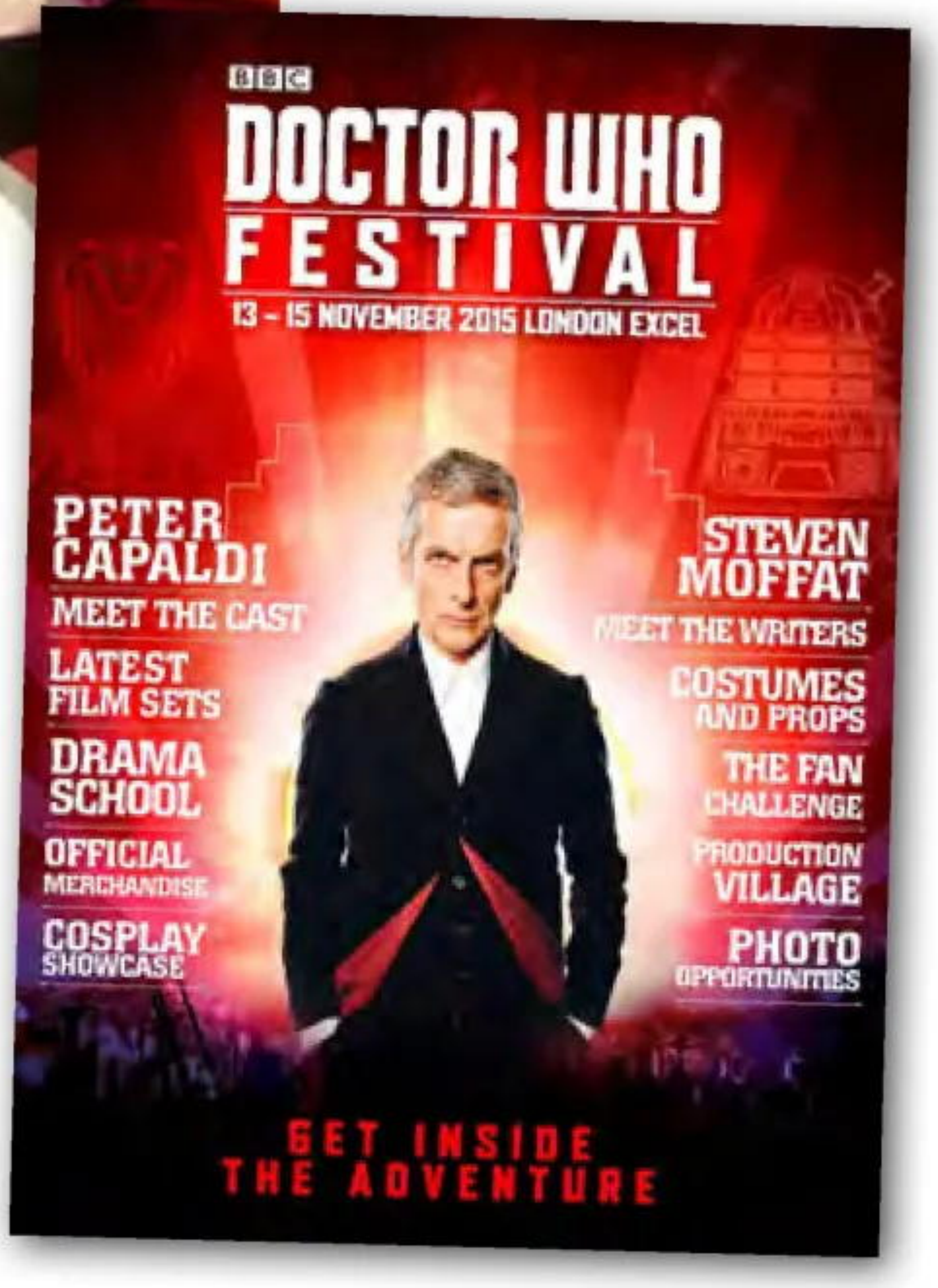
POLICE PUBLIC CALL BOX

Below and left inset: In Nant Ffrancon Pass in Snowdonia in June 2021, while working on the making-of documentary to accompany the Blu-ray/DVD release of *The Abominable Snowmen*... and a behind-the-scenes shot from the original 1967 story.

"I RELUCTANTLY SAT DOWN TO WATCH *ROSE* – AND IT BLEW MY SOCKS OFF. I WAS HOOKED AND INSPIRED FROM THE BEGINNING."

EMILY COOK

Above: On BBC Breakfast discussing *The Woman Who Fell to Earth* in October 2018.



Right: Emily was one of the representatives from DWM at the *Doctor Who* Festival in 2015.

Below: Emily on set with Jodie Whittaker during her *Out of the TARDIS* interview in April 2019.
Photo © Marcus Hearn.

→Always eager for a bit of gossip, I can't help but ask how she got on with the old **DWM** gang back then, but alas Emily never has a bad word to say about anyone. "I loved the guys," she says. "I loved the work. I loved the office. I didn't want to leave. I wanted to work there forever, but at this point, working at **DWM** seemed like nothing more than a post-uni pipedream. In the final year of uni there's so much pressure to know what you're going to do next. I knew I needed to have something concrete lined up. So I started looking at teacher training again. I was actually signed up to do a PGCE, and then a few weeks before that was meant to start, **Doctor Who Magazine** contacted me out of the blue and offered me a job, working as an editorial assistant on **DWM** and the *Doctor Who Complete History* partwork."

Alongside doing editorial bits and pieces, it wasn't long before Emily started writing for the magazine.

"I went to represent **DWM** at the *Doctor Who* Festival in 2015," Emily recalls. "I wasn't there to interview anyone specifically, just to be there. But I took the initiative and managed to acquire an interview with Michelle Gomez [Missy]. I remember, I was a bit terrified, partly because it was my first big interview, but also because it was Michelle, and like Missy, she is formidable. So it was an intense experience but I thrived on it. From the end of the Peter Capaldi era I began going on set for interviews. I did a lot during Jodie Whittaker's era."

Speaking personally, I tend to get a bit tongue-tied and nervous around my favourite actors and I ask Emily if she ever found interviewing the stars of *Doctor Who* nerve-wracking.

"Initially, yeah," she replies. "But mostly, it's exciting. As a fan, I've always relished interviewing for **DWM**, but at the same time it's important to be professional. I've always tried to get a good balance of that. Ultimately though, it's just a delight and a privilege to speak to these people. Yes, they're the stars of *Doctor Who*, but they're really down to earth."

Now I get down to the real reason for this piece: I tell Emily that Russell T Davies is quick to point out that she is the reason the old team is back together.

Emily gives a modest smile and looks a little bit shell-shocked. "I'm still processing that to be honest. It's a massive thing."

I ask her how it all came about.

"It started during the pandemic. March 2020. All of our lives changed very suddenly during that first lockdown. It was a scary and uncertain time. I wanted to watch *Doctor Who* as a source of comfort and I tweeted on the off-chance to see if anyone wanted to (virtually) watch with me. That tweet went viral and before I knew it, it turned into this huge global online event where fans around the world were rewatching *Doctor Who* together. Then past creatives, writers and actors started to get involved."

How did that happen? Did you invite them?

"The first Tweetalong was *The Day of the Doctor*," Emily tells me, "and the event was getting some *Radio Times* coverage online. Steven Moffat had picked up on it via Brian Minchin [former Executive Producer], then Brian got in touch with me to say Steven might want to get involved. So I reached out. I knew Steven was on Instagram, but I said, 'It's not really going to work on Instagram. I think it needs to be Twitter.' Amazingly, Steven joined Twitter! So for that first Tweetalong, we had Steven, Ingrid Oliver [Osgood] and Dan Starkey [Strax] live-tweeting. Suddenly the Tweetalong concept became fans not just rewatching *Doctor Who* with each other but with a real-time commentary from the show's stars and creatives. It was such a wonderful shared communal experience at a time when people were feeling very isolated.

DOCTOR·WHO
ROSE
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RUSSELL T DAVIES ON TWITTER

FROM A FAN TO A FRIEND

When you make contact with a *Doctor Who* fan asking you to a Tweetalong, you don't expect to make a friend. But that's exactly what Emily has become. Our first few texts soon became long messages, talking about a million things way beyond this programme of ours. And I realised, she just gets it. By it, I mean… life and work and comedy and people, everything, she gets it all! That's a person you want to know.

It was a great honour, when we had our very first readthrough for the Specials, with the whole cast and BBC and Bad Wolf assembled, for me to single out Emily in the crowd, and to tell everyone that without her, we wouldn't be here. The fan made good! I wonder, what the hell will she achieve next?!

RUSSELL T DAVIES

"*The Day of the Doctor* Tweetalong trended at number one in the world! At that point, I thought, 'Okay, we're onto something here.' Actually, even before that, I suspected the format could run for longer than just a one-off. The day before Steven did his first Tweetalong, I put out feelers to see if anyone else would be up for getting involved. I slid into Russell's DMs on Instagram and I said, 'I'm doing this thing. Steven's agreed to do it. I think it would be really cool if we did one of your episodes afterwards. What do you think?' Very politely and kindly, Russell said no. Obviously I respected and accepted that. It's a big ask to get high-profile people to go near Twitter, because it can be a minefield. Even so, I told Russell about Steven's Tweetalong, just in case he wanted to join in privately. I remember his response: he said it clashed with *Ant & Dec's Saturday Night Takeaway*. I laughed, because that was the same dilemma I had with his *Doctor Who* in 2005.

> "IT WAS SUCH A WONDERFUL SHARED COMMUNAL EXPERIENCE AT A TIME WHEN PEOPLE WERE FEELING VERY ISOLATED."

Farewell,
Sarah Jane
written by
RUSSELL T DAVIES

"After the success of Steven's Tweetalong I went back to Russell. I said, 'I don't want to be annoying, but Steven did his, he had a great time, it was a real hit. Would you reconsider?' He thought about it and eventually said yes."

Just imagine where we would be now if Russell hadn't changed his mind…

"I know! Russell agreed to do *Rose*, and it trended number one worldwide again. I'd also started producing new minisodes to be released online with each Tweetalong, and these were going down really well. I was very confident we had a good template now, and I began bringing in all these great writers. Richard Curtis and Neil Gaiman did Tweetalongs. Then Steven did another one and we upped our game by getting Matt Smith, Karen Gillan and Arthur Darvill involved too.

"Russell had previously said he would only do one. I never wanted to push my luck, so I considered my next approach carefully, but I went back to him and said, 'What if we do *The Stolen Earth* and *Journey's End* and get David Tennant and everyone to do it? It could be the most epic Tweetalong ever!' I remember, he said, 'You're such a temptress!' and then he agreed. But he said it would only work if we could get David. So we plotted to get David to do a Tweetalong, which he eventually did. Catherine Tate too. And we produced and released *Farewell, Sarah Jane*. By this point, Russell said he'd do anything for *Doctor Who: Lockdown*."

All in all it is an incredible story, as Emily says, "Essentially, everyone was enjoying these Tweetalongs so much, it was a nostalgia-fuelled reminder of why we love *Doctor Who* and, rather wonderfully, it brought people back to the show."

I can't resist asking Emily: was this the plan all along?

Emily laughs. "No, not at all! At the heart of this whole thing was a pure and simple passion for *Doctor Who*. It was literally just me, sitting on my own at home with my laptop during a pandemic, wanting to escape the real world and engage with my favourite show. The repercussions of that are mind-boggling. And the fact that it's David, Catherine and Russell who have returned, and they were such a huge part of my childhood… To have made such an impact on something you love so much is overwhelming. It's amazing."→

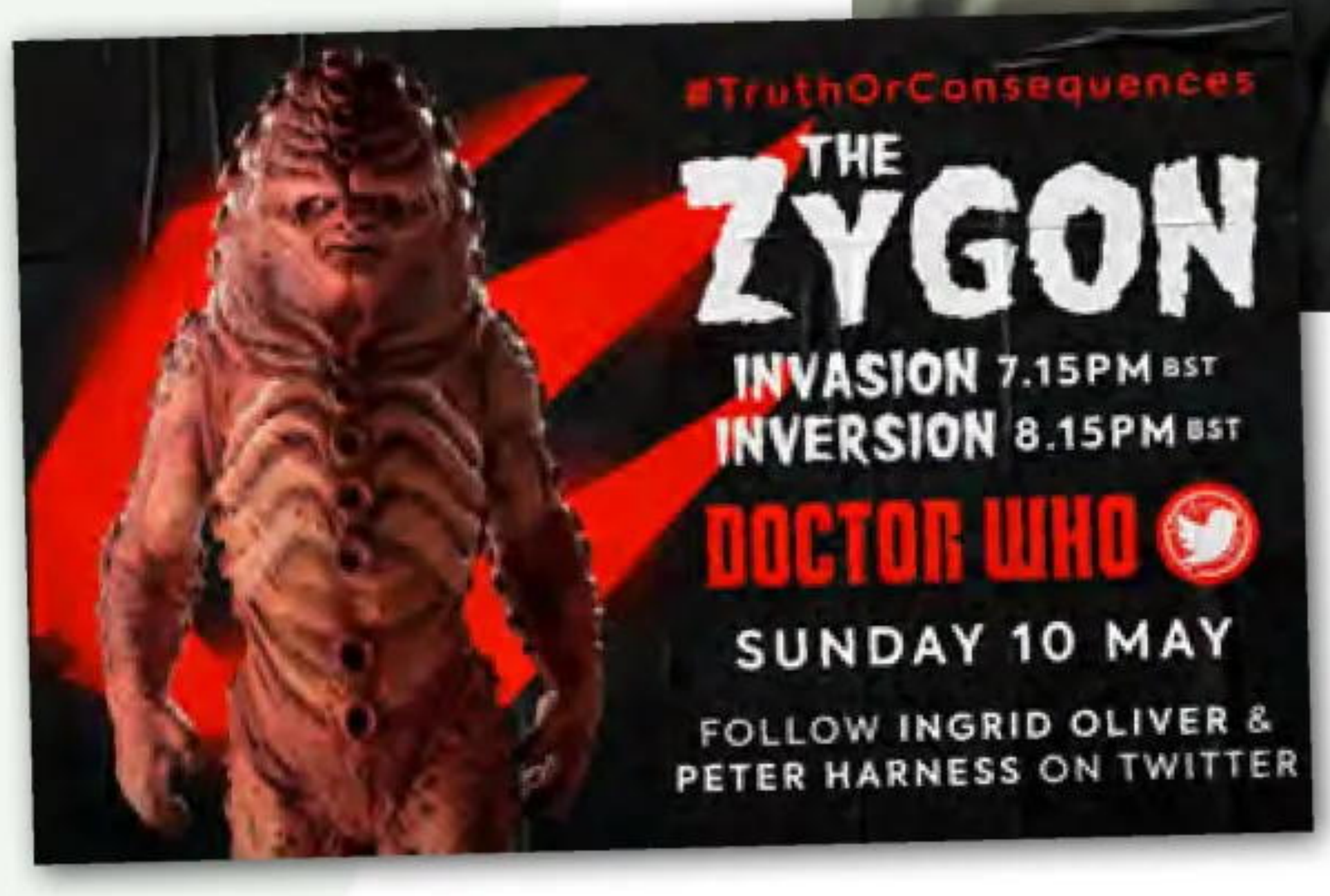
Above: Emily's first meeting with Russell T Davies, in September 2017. The once-and-future showrunner was signing copies of *Doctor Who: Now We Are Six Hundred*, which he had illustrated.

Above inset: The poster for RTD's first *Doctor Who: Lockdown* Tweetalong: *Rose*.

Left: The title card for the *Doctor Who: Lockdown* short, *Farewell, Sarah Jane*, written by Russell T Davies and produced by Emily.

Below: Presenting *Doctor Who and the Collectors* for the Season 2 Blu-ray *Collection* set, pictured here with set designer Phil Newman and producer Steve Broster.

EMILY COOK



Far right: With Billie Piper at the Soundhouse in December 2021 for the recording of the audio drama *Rose Tyler: The Dimension Cannon: Other Worlds*, which Emily produced for Big Finish.

Right inset: The poster for the *Doctor Who: Lockdown* Tweetalong of 2015's *The Zygon Invasion/ Inversion*, the event during which Emily first made contact with Peter Harness.

Below left: With Christopher Eccleston at the Soundhouse for a Big Finish recording in November 2021.

Below right: With Peter Ware at DWM Towers in 2017.

→It certainly is. Every *Doctor Who* fan in the universe owes you a massive thank you.

"They don't owe me anything. But they can buy me a drink at the next convention if they really want to," Emily says with a laugh, until I remind her that she will end up completely smashed. She is then kind enough to point out that she would not have been in the position to make any of these things happen had it not been for **Doctor Who Magazine**.

I'm normally not one to shy from blowing my trumpet, or at least **DWM**'s trumpet, but this is Emily's moment, so I won't write down all the wonderful things she said about the **DWM** crew past and present. Instead, we'll move on to the present and the future which is going to be even more exciting for our former work experience hopeful. It was Russell T Davies who planted the idea of a career in television in Emily's mind.

"In the middle of all the lockdown stuff, Russell asked me, 'Have you ever thought about working in TV or producing, that sort of thing? Because I think you'd be really good at it.' I had wondered a bit. During my time set-reporting I quite fancied the idea of being on the other side of things, but had assumed I was on a different path I suppose: reporting on what was happening, rather than actually being involved in making it happen. But Russell gave me the confidence I needed to make a career jump. I am so grateful to him for that, and for all his continued encouragement and support. I think the world of that man.

"The jump came after I'd made contact with Peter Harness as part of *The Zygon Invasion/Zygon Inversion* Tweetalong," Emily continues. "We got chatting, he told me he was developing a TV series and asked if I'd be interested in joining his story rooms and coming on board as script editor. He gave me an amazing opportunity. The show is *Constellation* for Apple TV+, and it's been an intense and incredible crash-course in working on a high-end international show. I owe a lot to Peter. He's completely wonderful. I'm now working as Development Executive for his new development/production company, managing a whole slate of original projects. It's an exciting time.

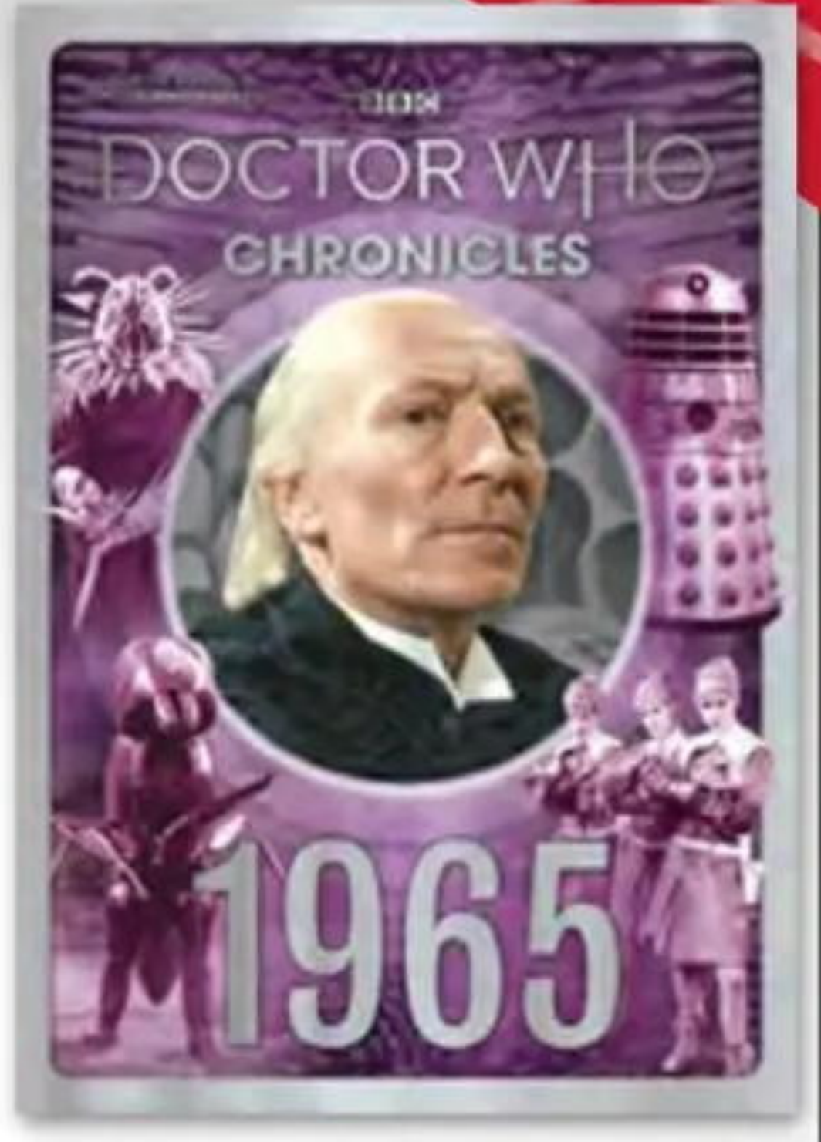
"But of course, you never really move on from *Doctor Who*," Emily says. "I wouldn't be where I am now were it not for *Doctor Who*. It's such a significant, special and inspiring part of my life. It always will be."

Emily left me with promises to meet up soon and then confided that she doesn't really like dealing with attention, and made me swear an oath to write this up in a way that wouldn't make her embarrassed. Of course, I had no intention of keeping that oath, but that says more about me than it does about our Emily. And if the glare of the **DWM** spotlight does embarrass you, I'm sorry, truly sorry. It's beyond my control, just blame Russell T Davies. **DWM**

"*DOCTOR WHO* IS SUCH A SIGNIFICANT, SPECIAL AND INSPIRING PART OF MY LIFE. IT ALWAYS WILL BE."

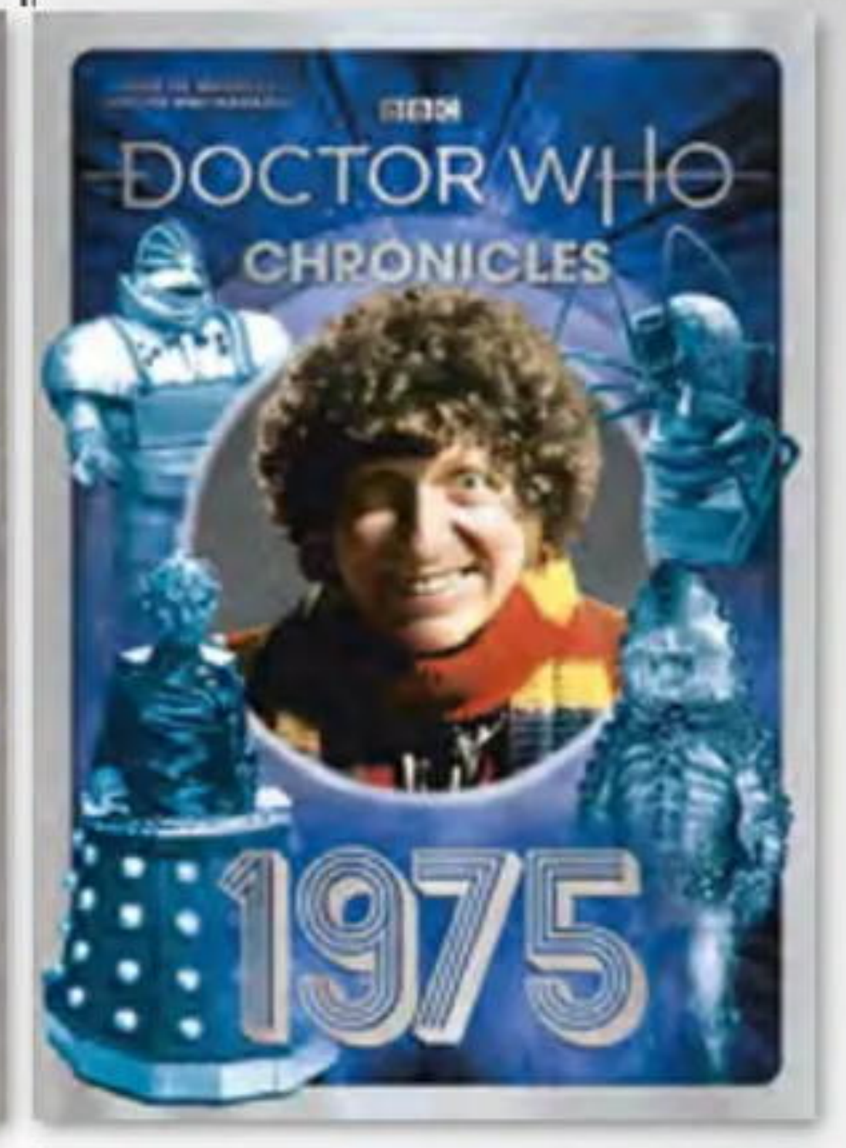
Explore the landmark years of *Doctor Who*'s history...

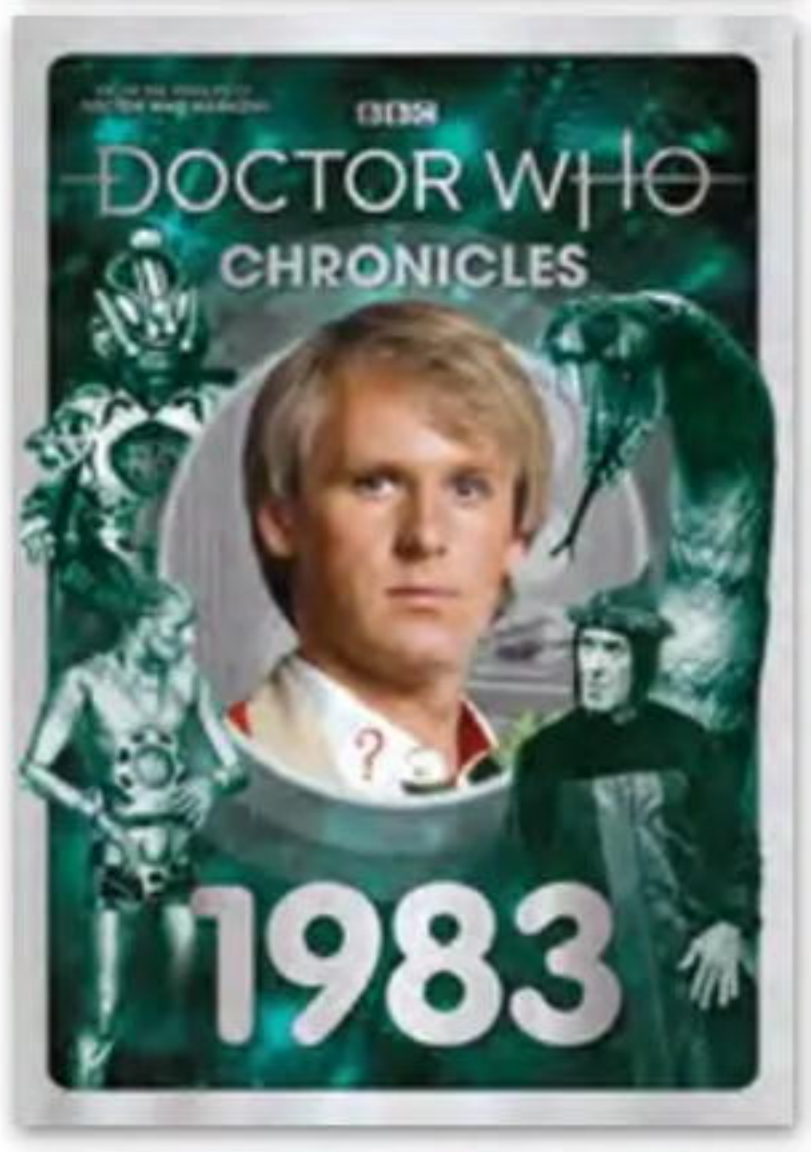
FROM THE MAKERS OF DOCTOR WHO MAGAZINE
BBC
DOCTOR WHO
CHRONICLES
1963-64


DOCTOR WHO
CHRONICLES
1965

DOCTOR WHO
CHRONICLES
1967

DOCTOR WHO
CHRONICLES
1973


DOCTOR WHO
CHRONICLES
1975


DOCTOR WHO
CHRONICLES
1983

DOCTOR WHO
CHRONICLES
1988

DOCTOR WHO
CHRONICLES
2007

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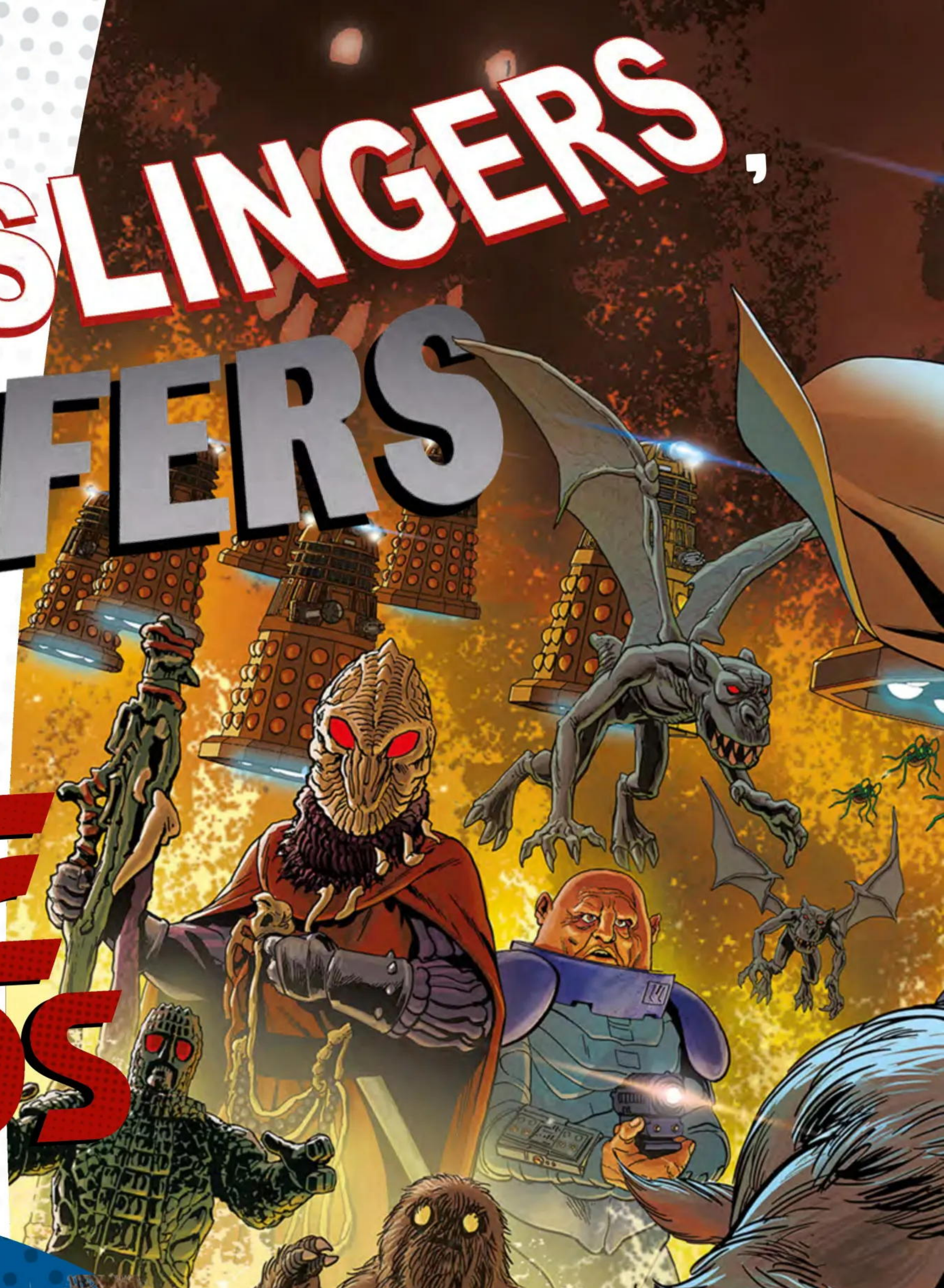
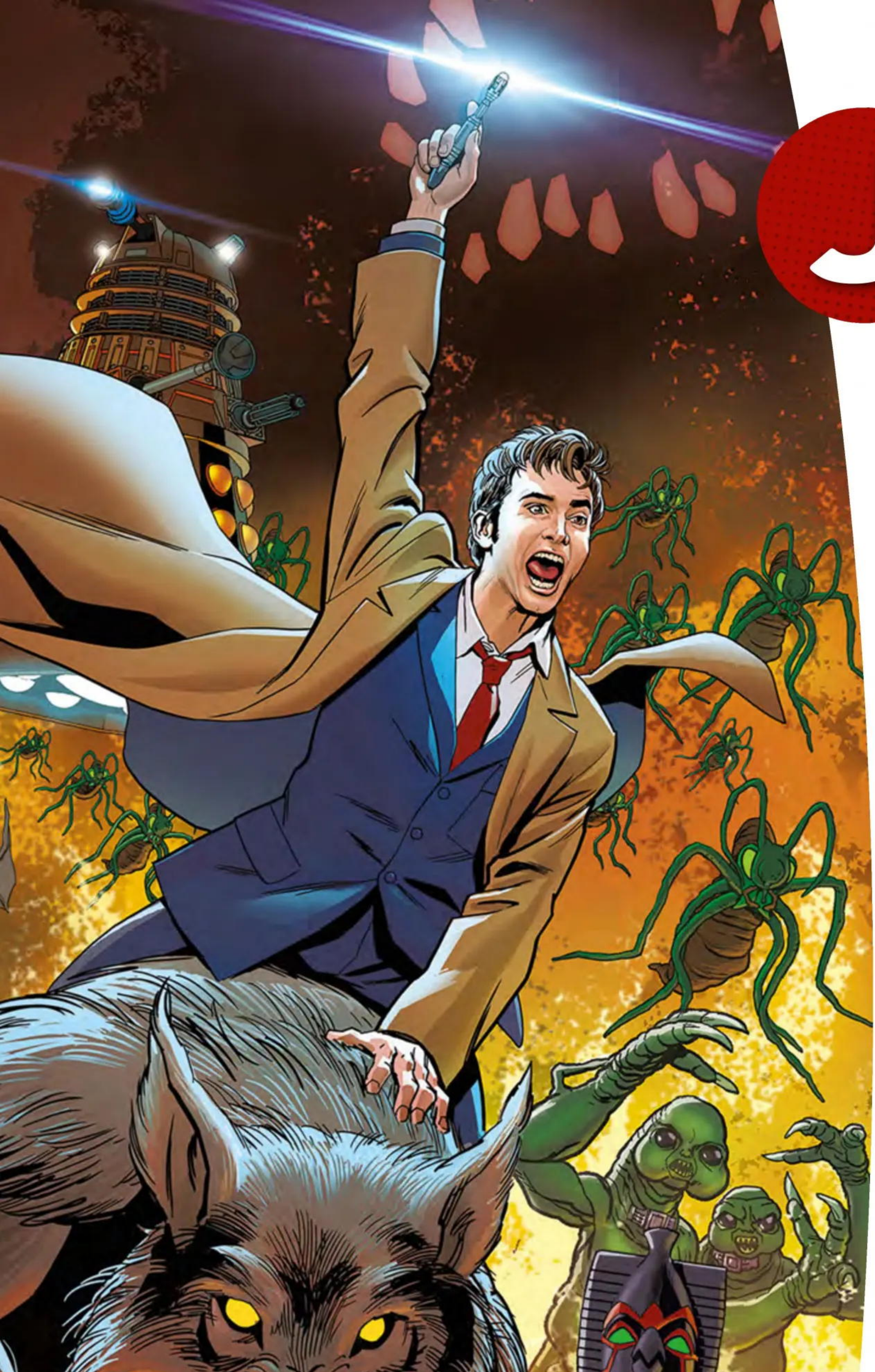
WEB-SLINGERS, SURFERS AND TIME LORDS



Comic Book scribe and superstar **Dan Slott** tells **Jason Quinn** all about his debut *Doctor Who* graphic novel...



Just like long time *Doctor Who* fans tend to favour the Doctor from their childhood, comic book fans also have a tendency to love the writers and artists they first encountered as kids. While it has to be said that I love all the Doctors equally, just as a parent has no favourites (they do really, they just can't ever admit it, even to themselves), I have always been a fan of the comics I read as a child. I'm a massive fan of the so-called Silver Age of comics, and often overlook today's creatives, with just a few exceptions, and one of those is the man I'm speaking with today. Dan Slott's epic run on *Spider-Man* is a must for all Marvelites, and his breathtaking *Silver Surfer* series reads like a homage to *Doctor Who*, if the Doctor were silver and rode a surfboard instead of travelling in a TARDIS.

Some people are naturally shy and guarded when it comes to interviews, and so I've prepared for this meeting with an arsenal of questions and ice-breakers. I needn't have bothered. Right from the off, Dan launches into an unstoppable retelling of *Doctor Who: Once Upon A Time Lord*, his debut Who graphic novel for Titan Comics which launches on 10 October 2023. I'm not going to reveal all that he said about the book as I don't want to give away a million and ten spoilers, but I will tell you that it focuses mainly on the Tenth Doctor and one of my own personal favourite companions Martha Jones, who finds herself at the mercy of the Pyromeths, a race of monsters who feed upon stories and exact a terrible vengeance on those storytellers who dare to lose their interest.

Illustrated by Christopher Jones, Matthew Dow Smith and Mike Collins, Dan tries to share the artwork on his screen during our Zoom call, but alas, his tech skills are not in the same league as his incredible writing and I have to make do with a fantastic view of the top of his head, and wait for him to send me the art via email (it looks fab, by the way, as you can see for yourselves). The story is packed with cameos from some of our favourite Doctors, companions, friends, and foes, and reads a little like a season finale or special.

After telling me all about the book, Dan then takes me by surprise by confessing his love of **Doctor Who Magazine**. "This is a big thrill for me because I used to pick up *Doctor Who Weekly*, and then the monthly. I would take out the pull-out posters and put them on my wall. So I had Tom Baker and Leela and K9 and Peter Davison and the whole TARDIS team."→

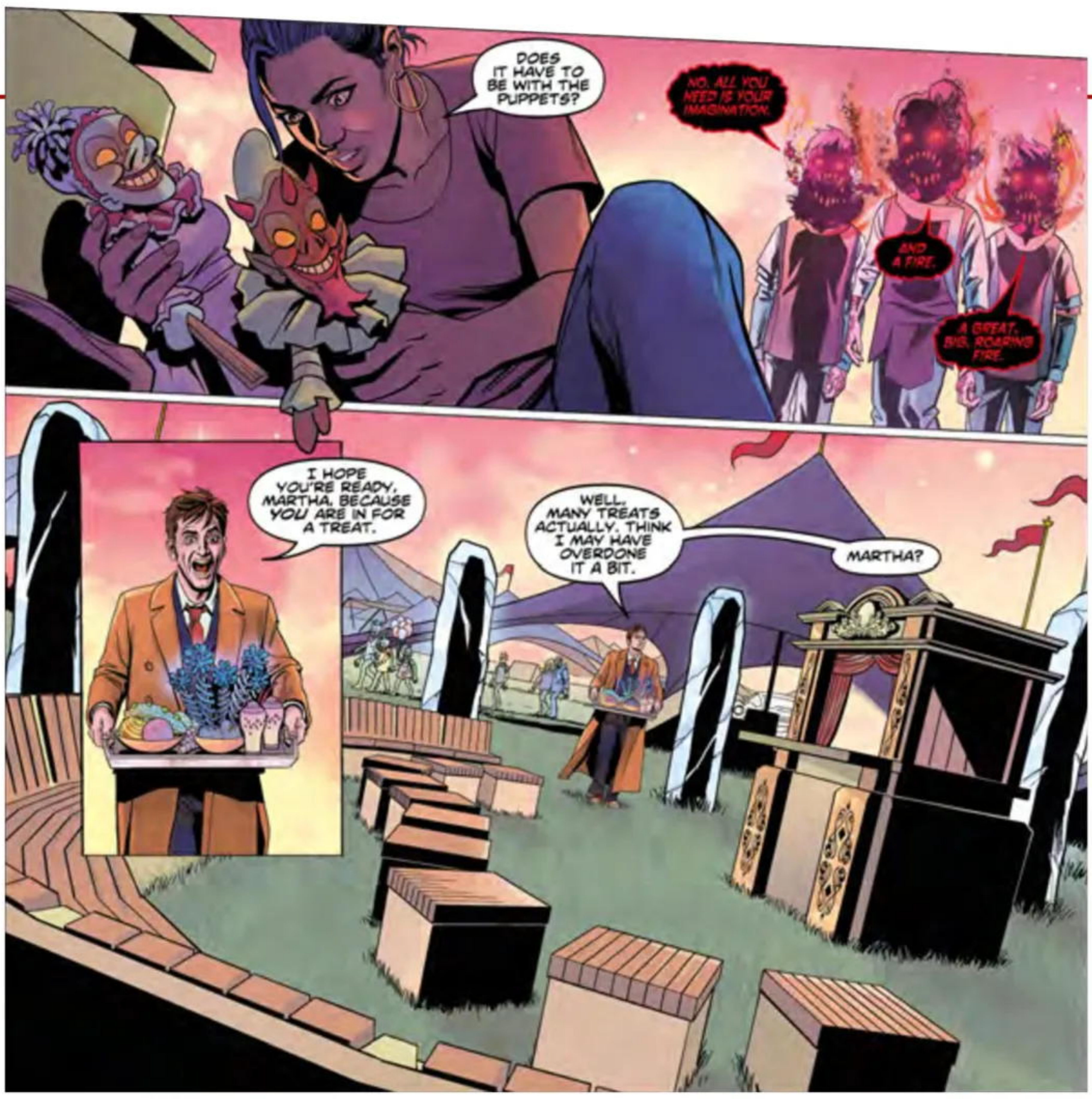
MARVEL
The AMAZING SPIDER-MAN
The Parker Luck
DAN SLOTT · HUMBERTO RAMOS
DAN SLOTT · MIKE ALLRED
SILVER SURFER
CITTADINO DELLA TERRA
MARVEL

Opposite page: Writer Dan Slott with David Tennant.

Main image: Art by Christopher Jones for one of the cover variants of *Once Upon a Time Lord*, featuring the Tenth Doctor and a menagerie of monsters.

Left: Comics written by Dan include Marvel's *The Amazing Spider-Man* and *Silver Surfer*.

DAN SLOTT


DOES IT HAVE TO BE WITH THE PUPPETS?
NO. ALL YOU NEED IS YOUR IMAGINATION.
AND A FIRE.
A GREAT, BIG, ROARING FIRE.
I HOPE YOU'RE READY, MARTHA, BECAUSE YOU ARE IN FOR A TREAT.
WELL. MANY TREATS ACTUALLY. THINK I MAY HAVE OVERDONE IT A BIT.
MARTHA?

> “YOU CAN’T LET CONTINUITY DRAG YOU DOWN. USE IT AS A TOOL AND AN AID, NOT AS CHAINS AND SHACKLES.”

→I ask Dan how he first got into *Doctor Who*, and he told me of his marathon viewing habits as a kid in the States.

“I grew up on the West Coast and back then *Doctor Who* aired on public television, but only on the East Coast, so whenever we went to visit my Grandma in the summers I would watch *Doctor Who* with my cousin. Instead of showing the adventures in episodes, they would show a whole story in one night. You really needed stamina, and as a child I would always fall asleep. So I wouldn’t know how these stories ended for years.”

As he grew older, Dan’s stamina also increased and soon he was able to stay up through the night for complete marathon sessions and then something else happened. “My Dad got a job in England, and we moved and I was like, this is great. Now I get to watch *Doctor Who* all the time.”

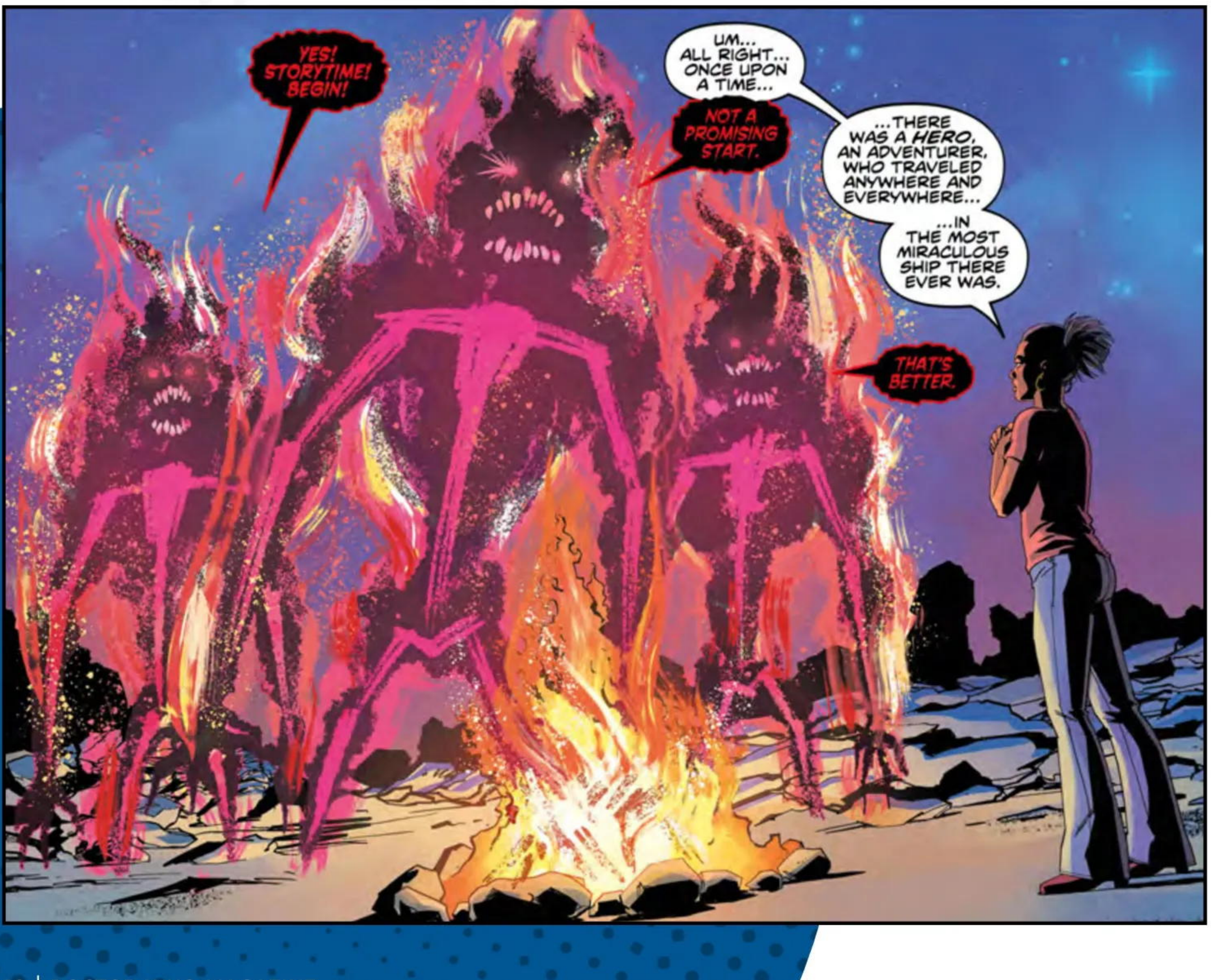
Dan’s love of *Doctor Who* never went away and he blushes as he reveals, “This is going to sound embarrassing. I use my *Spider-Man* and Marvel credentials for evil. Whenever I do a convention and they invite me over, I always ask ‘who’s coming from *Doctor Who*, and can I meet them?’ And that is how they get me. It’s all about who I can meet. I am such a *Doctor Who* geek. It’s like one time we did this convention in Australia and I was having dinner with all these people from the show and I was sitting across the table from Dan Starkey. And I was like, this is so cool. I’m having dinner with Strax! And at one point I mentioned how I grew up in England and he asked how long I lived there for. And this thing came out of my mouth and I immediately wanted to pull it all back as I said “Oh, I was there from *The Leisure Hive* (September 1980) through *Vengeance on Varos* (January 1985).”

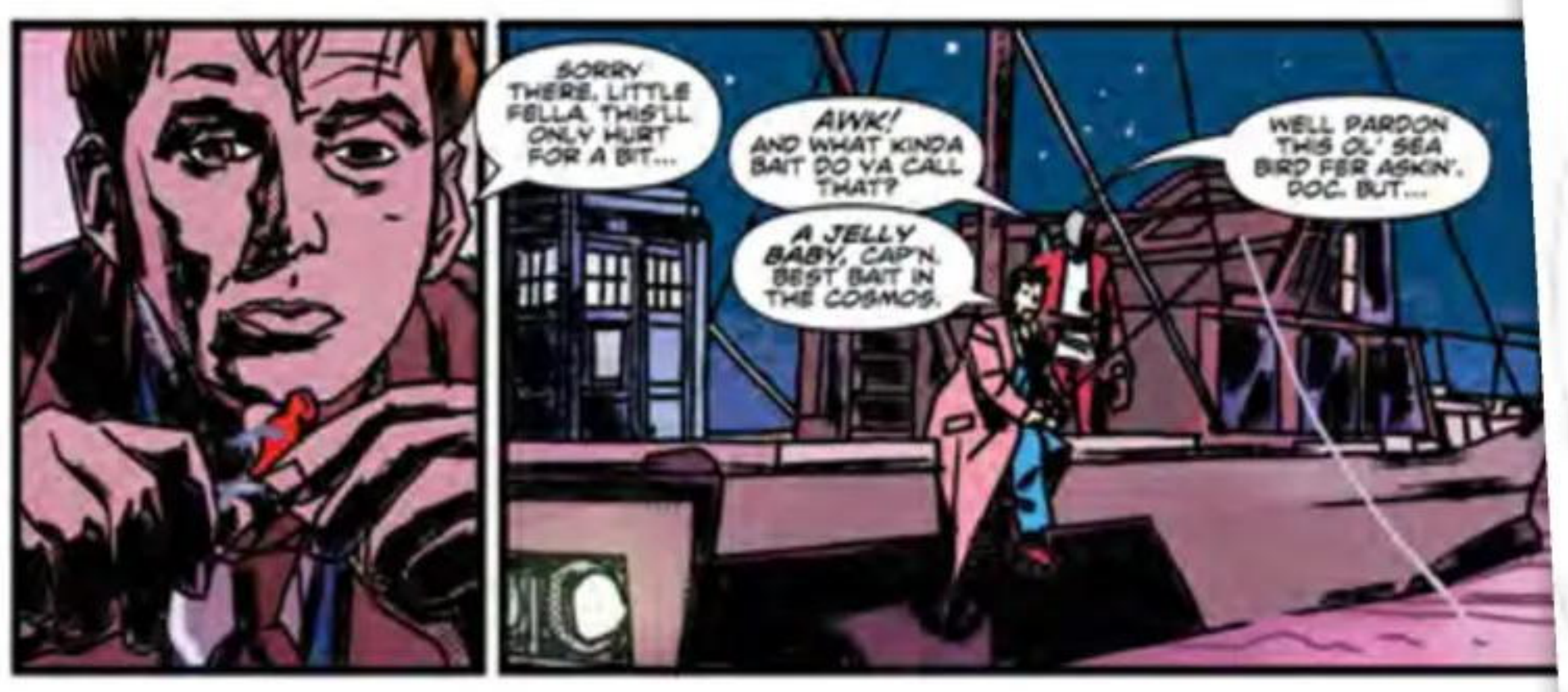
Dan’s dedication to *Doctor Who* carries across all forms of media. “Yeah, I would get **DWM** and then I was buying all the Target books and reading the adventures in order. From *An Unearthly Child* to *The Key to Time*. So it’s like I know all the continuity, but from years of writing *Spider-Man*, I learned that you can’t let continuity drag you down. Use it as a tool and an aid, not as chains and shackles. I think that’s why we have Multiverses and alternative timelines.”

As such a massive life-long fan, I have to ask why has it taken so long for him to visit the world of *Doctor Who*.

“Well, when I was doing *Silver Surfer*, that’s really a big love letter to *Doctor Who*. When I was putting that all down on the page, I was like, it’s called *Silver Surfer*, but it’s really a *Doctor Who* story. But then, for years, whenever I would do a show in London, the guys from Titan Publishing would take me out to dinner and they would tell me how much they would love me to write a *Doctor Who* story. I was just weeping and had to explain how I was contracted to Marvel exclusively. So every time my contract would come up for renegotiation I would beg and plead, can I do just one *Doctor Who* comic? Just one

Above right and below: Martha Jones features in *Once Upon a Time Lord*. Art by Chris Jones.


YES! STORYTIME! BEGIN!
UM... ALL RIGHT... ONCE UPON A TIME...
NOT A PROMISING START.
...THERE WAS A HERO, AN ADVENTURER, WHO TRAVELED ANYWHERE AND EVERYWHERE...
...IN THE MOST MIRACULOUS SHIP THERE EVER WAS.
THAT'S BETTER.


SORRY THERE, LITTLE FELLA. THIS'LL ONLY HURT FOR A BIT...
AWK! AND WHAT KINDA BAIT DO YA CALL THAT?
A JELLY BABY, CAP'N. BEST BAIT IN THE COSMOS.
WELL PARDON THIS OL' SEA BIRD FER ASKIN', DOC. BUT...

a year? Then the last time my contract was up they finally broke and said 'fine, you can do one a year.' They didn't say how big it could be, so I'm doing these giant 58-page specials and this is the first one."

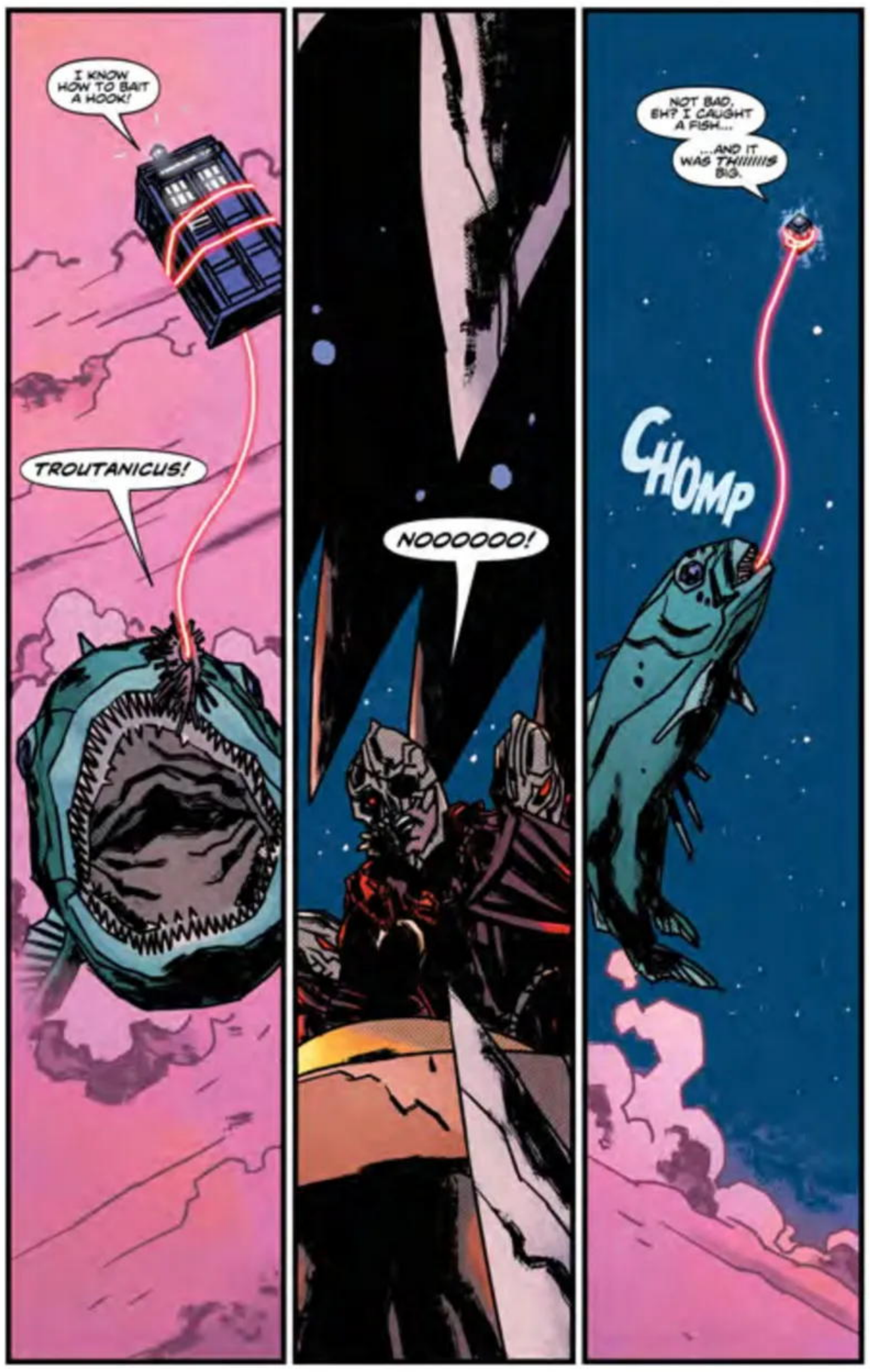
I jump on this like a dog with a bone and ask if that means there will definitely be more Slott-penned *Who* adventures in the not-too-distant future.

"I'm cleared for three in total. So yes, there will be one in 2024 and one in 2025. But I can't tell you which Doctor will be featured. I've got to keep mum on that for now."

This does lead me to point out that the timing of this book featuring David Tennant's Doctor is perfect, coming so close to his return to the role.

Dan raises a bushy eyebrow and laughs. "We actually had it ready to go last year, but then the news broke and we thought we should really hold onto this. It's a real windfall really. And this is strange, but there must be like a crack in the time vortex or something, but in the story I had named one of the companions Ruby. So of course, we had to change that and give her a new name with the same number of letters, just to fit into the word balloons."

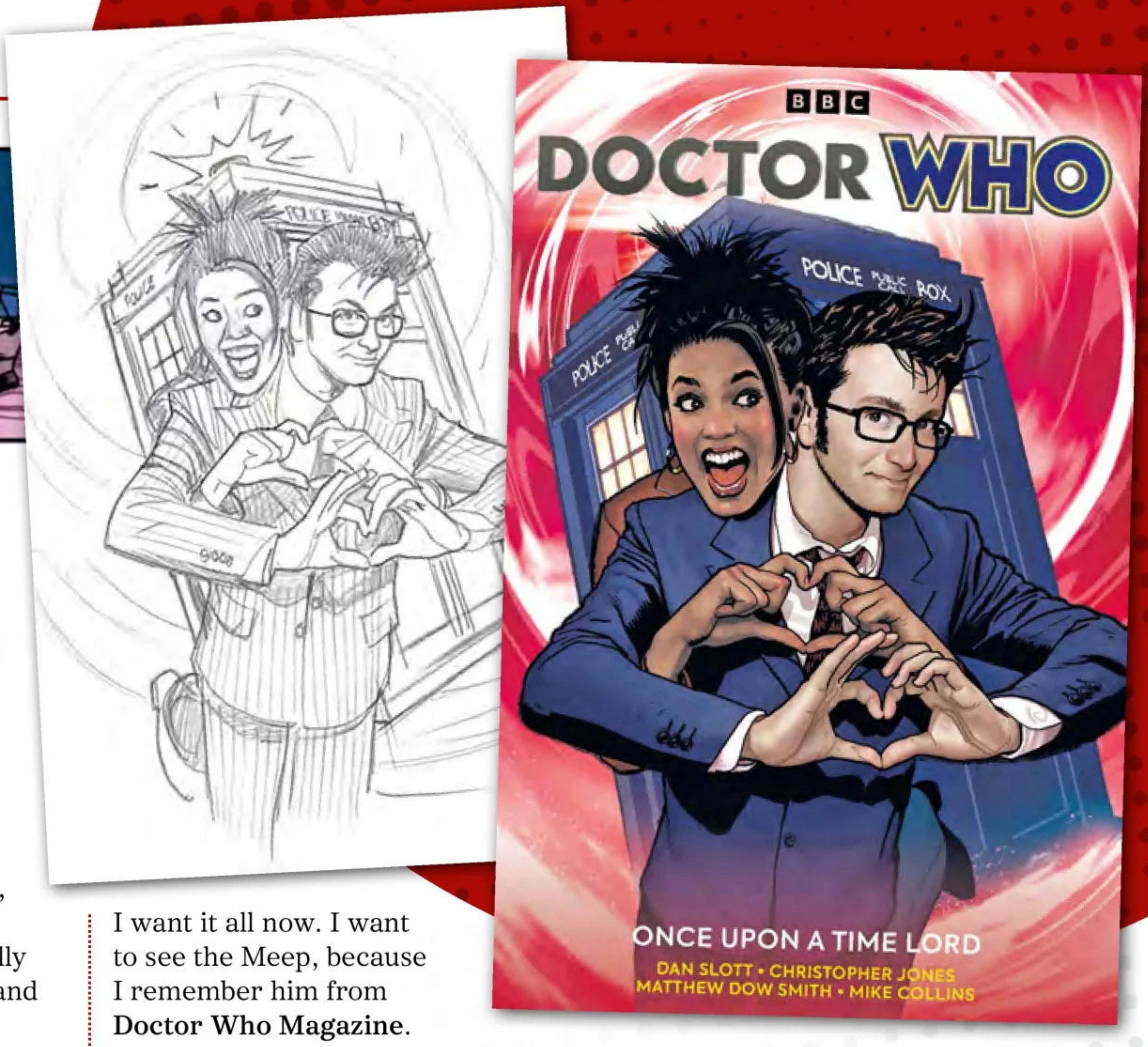
Dan then goes on to share his excitement for the future of *Doctor Who*. "I'm so excited about this new era. I mean it's going to blow up all across the globe. The audience is going to grow so much and you guys are gonna have to share this story with the rest of the world. We're all so grateful to you Brits that you paid your TV Licenses so we can get to see this. I mean, I want it all now. I want to see the Meep, because I remember him from **Doctor Who Magazine**. And I can't wait to see Donna again and meet Rose and I want Neil Patrick Harris. I want all this stuff now. I really can't wait."


I KNOW HOW TO BAIT A HOOK!
TROUTANICUS!
NOOOOOO!
NOT BAD, EH? I CAUGHT A FISH...
...AND IT WAS THIIIIIIS BIG.
CHOMP

Dan isn't quite finished eulogizing his *Doctor Who* fandom just yet. "One of the things I'm most excited about with my book is the logo. It's the logo I grew up with. It was on all my old **DWM**'s and on all my Target Books and on the show, and now I'm like, so happy it's on my comic."

He signs off with another entreaty to read the book. He really doesn't have to ask. "It's got everything you love about *Doctor Who*," he says. "It's got old monsters. New monsters. Classic monsters. New companions, classic companions and all-new stuff. I still can't believe I'm getting to tell my own *Doctor Who* story at last!" **DWM**

***Doctor Who: Once Upon A Time Lord* from Titan Comics is available from 10 October 2023.**


BBC
DOCTOR WHO
POLICE PUBLIC CALL BOX
ONCE UPON A TIME LORD
DAN SLOTT • CHRISTOPHER JONES
MATTHEW DOW SMITH • MIKE COLLINS

Above left and below left: Panels from the strip, illustrated by Matthew Dow Smith.

Above: The variant cover and preparatory sketch by artist Adam Hughes.

Below: Dan visits the Twelfth Doctor's TARDIS.

Dalek
Token Artifact Creature — Dalek
Menace
Missy
Legendary Creature — Time Lord Rogue
Whenever another nonartifact creature dies, return it to the battlefield under your control face down and tapped. It's a 2/2 Cyberman artifact creature.
At the beginning of your end step, each opponent faces a villainous choice — Each artifact creature you control deals 1 damage to that opponent, or you draw a card and chaos ensues.
4/5
The Face of Boe
Exterminate!
Sorcery
The Flux
Magic The Gathering
Universes Beyond
Doctor Who
Timey-Wimey
Commander Deck
Contains Doctors Nine, Ten, & Eleven!

A KIND OF MAGIC

Game designer **Gavin Verhey** and art director **Matt Cavotta** tell **Christopher Dring** how they combined fantasy trading card game *Magic: The Gathering* with *Doctor Who*.

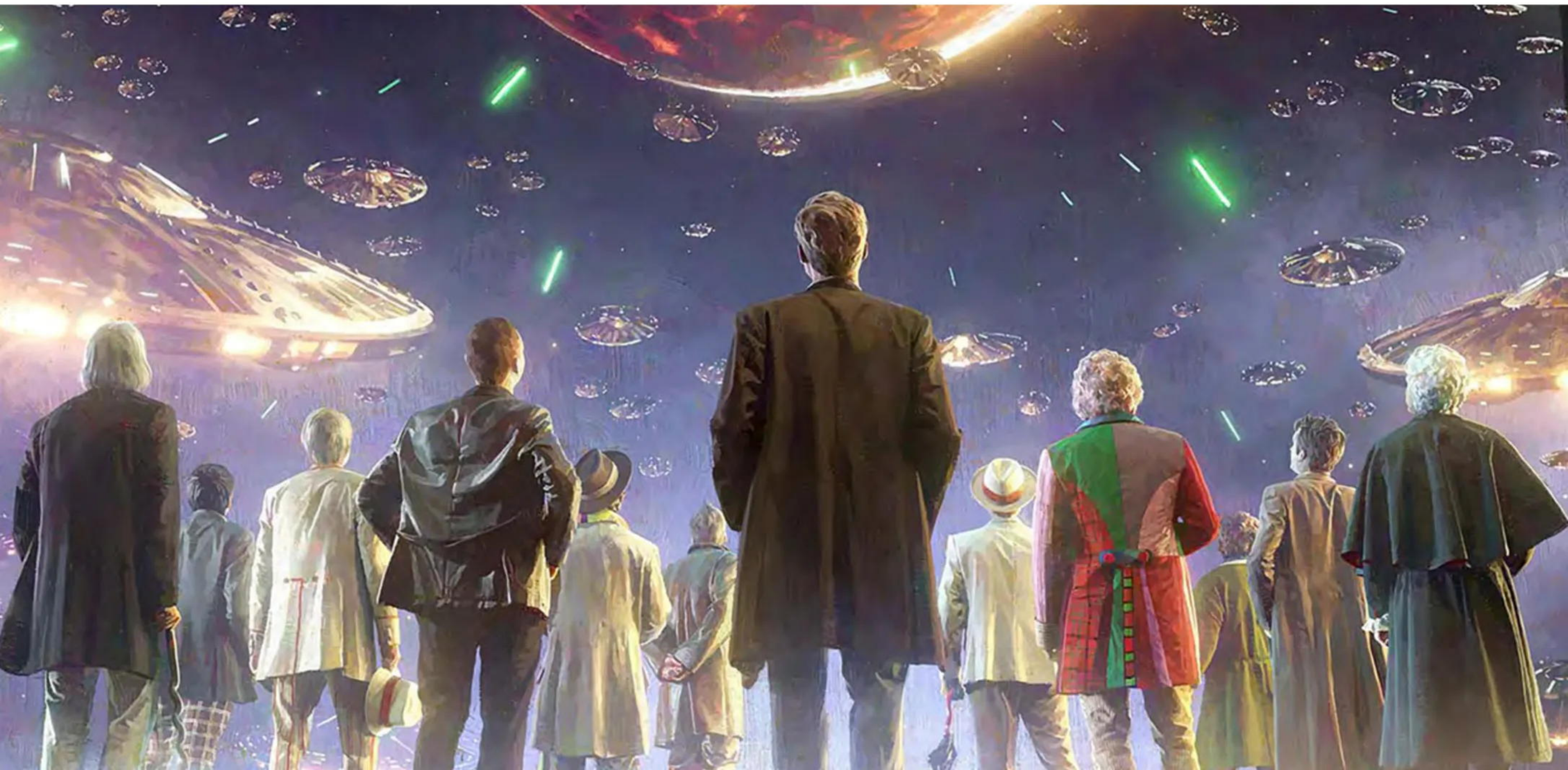
This year is not just a milestone year for *Doctor Who*, it also marks 30 years of *Magic: The Gathering*.

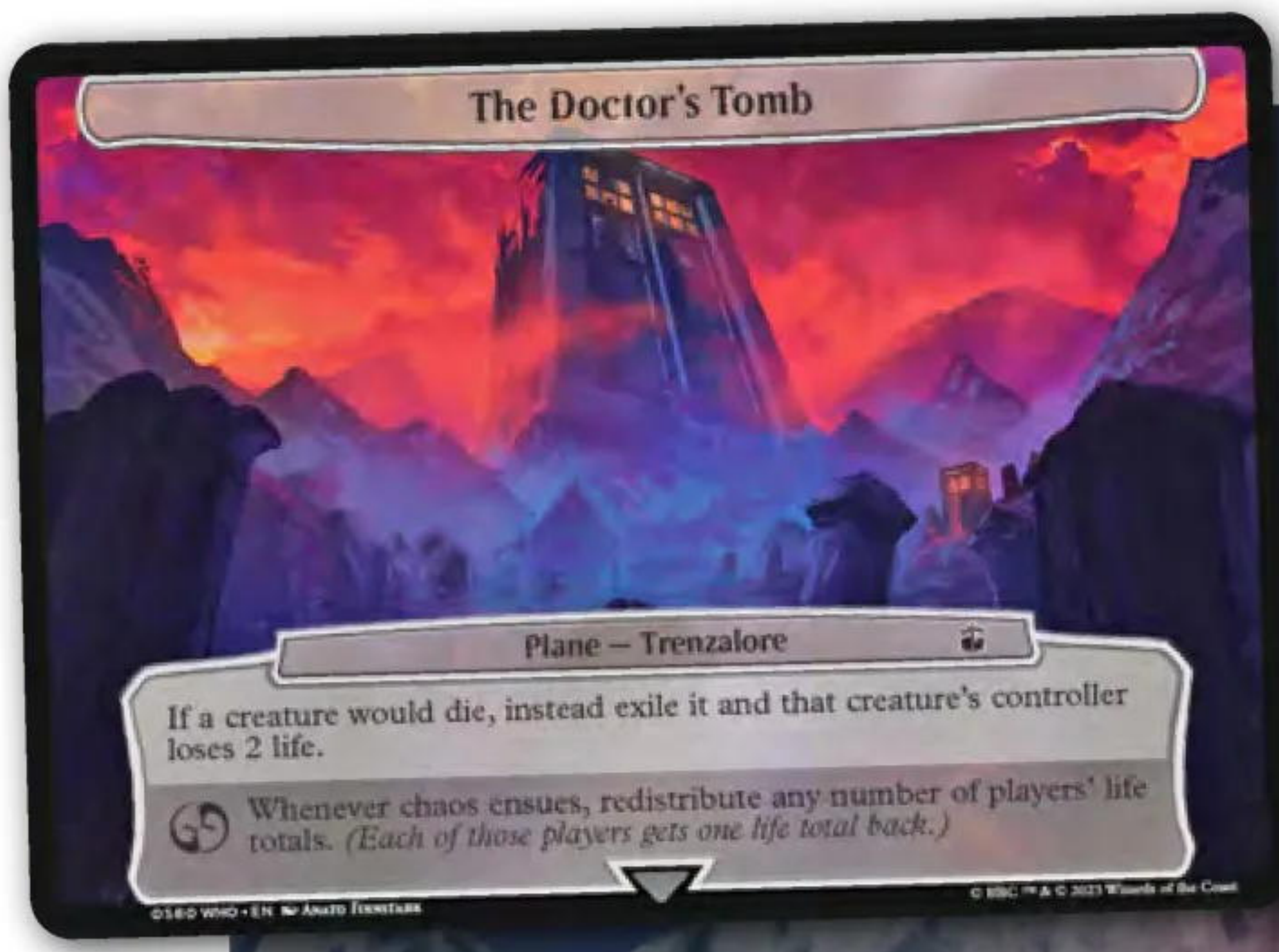
The trading card strategy game is a global phenomenon with more than 50 million fans. It's available in 150 countries and last year it generated over $1bn.

Over those 30 years, *Magic* has focused primarily on its own stories, worlds, and characters, but in 2021 Wizards of the Coast, the publisher responsible for the franchise, announced *Universes Beyond*, which is a concept that combines other franchises with the *Magic* gameplay.

"*Universes Beyond* is still fairly new for us," explains Gavin Verhey, Principal Game Designer on *Magic: The Gathering*.

"The game system of *Magic* is so strong, and a way to show off all kinds of characters... so for years fans have had fun wondering what their favourite




The Doctor's Tomb
Plane — Trenzalore
If a creature would die, instead exile it and that creature's controller loses 2 life.
Whenever chaos ensues, redistribute any number of players' life totals. (Each of those players gets one life total back.)

characters would do as a *Magic* card. And that's a cornerstone of where the idea of *Universes Beyond* came from. And so far it's been a hit: *Doctor Who* is coming hot on the heels of *The Lord of the Rings*, which is already one of our most successful *Magic* sets of all time."

Verhey isn't just a *Magic* game designer, he's also an obsessed *Doctor Who* fan. So when the company's partner team said it was looking into a crossover with the series, he took it as a practical joke.

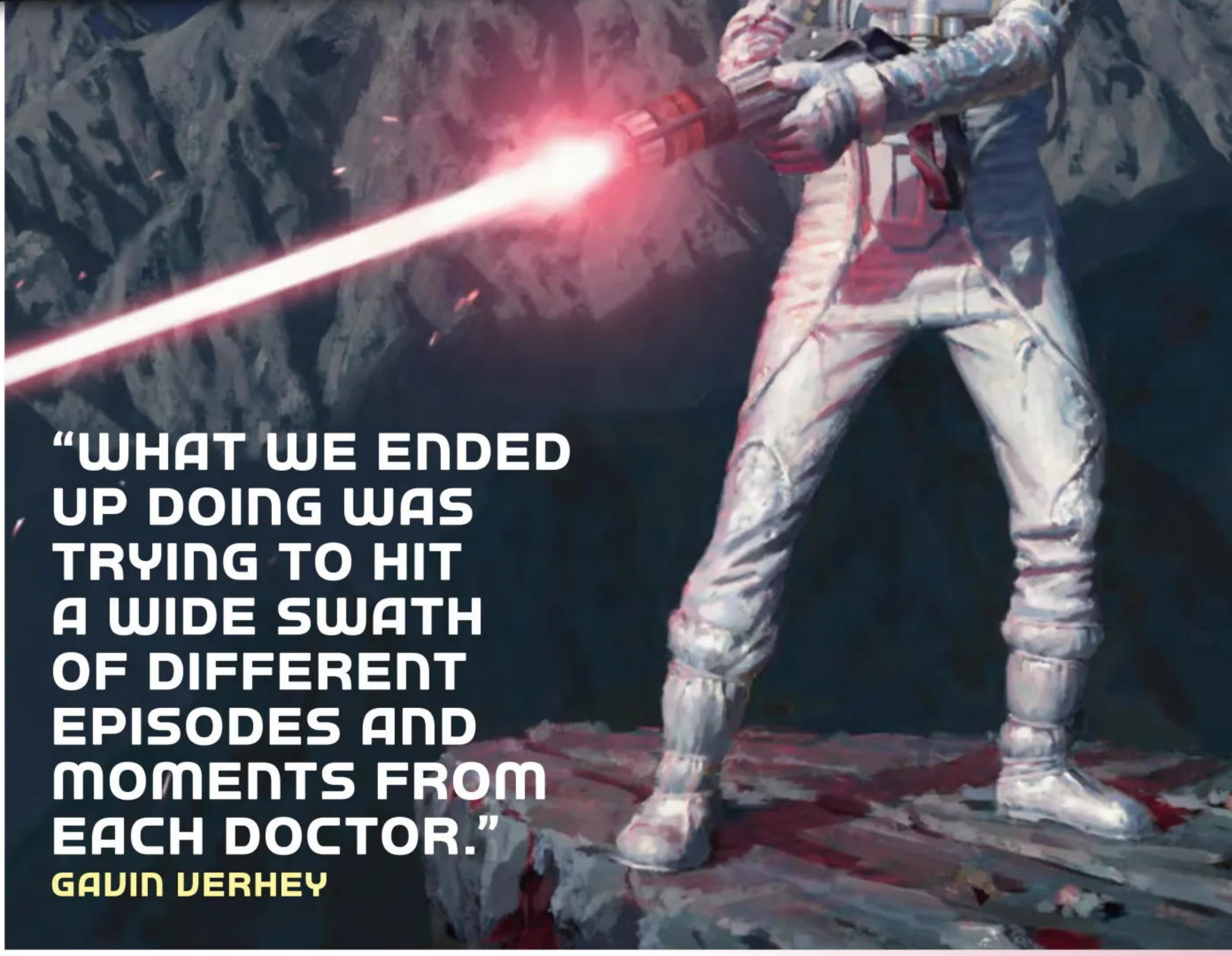
"My reaction was to laugh," he admits. "Everybody in the office knows *Doctor Who* is my favourite show. I even have a 'police call box' sign at my desk. But no, it was real, and they wanted me to lead the design. One of those moments where you just get a little awestruck."

Verhey's first task is usually to make sure there is enough material to use, and specifically enough to sort into the 'five colours of *Magic*'. But he already knew he was going to have the opposite problem with *Doctor Who*.

"In the beginning we brainstormed a list of ideas of what could end up in the decks and ended up with far, far more than we would have room for," he explains.

"I remember staring at a spreadsheet of ideas and concepts for hours, painfully cutting it down one by one to how many we had room for. Just to accommodate as much as possible these decks, on top of having all new art, still have 50 new *Magic* cards a piece in them – that's more than any Commander deck we've ever made before.

"What we ended up doing was trying to hit a wide swath of different episodes and moments from each Doctor, with some specific beloved episodes getting a little extra representation. It's likely many of your favourite moments and characters will be on cards, and also likely a few will be missing. It's impossible to hit it all, but a lot of it should be there. And besides, the fact that there's more to do... Well, maybe we can pull off a sequel someday."



> "WHAT WE ENDED UP DOING WAS TRYING TO HIT A WIDE SWATH OF DIFFERENT EPISODES AND MOMENTS FROM EACH DOCTOR."
> **GAVIN VERHEY**

Let's talk about the actual game for a moment. *Doctor Who Magic: The Gathering* takes the form of four Commander Decks. Commander is a four-player format of the game, and it's designed to be a more relaxed way to experience *Magic*.

Initially, the team planned to do a Doctor deck, a Dalek deck, a Master deck and a Companion deck. But Verhey wasn't satisfied with this.

"Why were the Doctors and companions separated when they're most iconic together? Where are all the beloved one-off aliens going to go? How does it not all just look like a total mishmash?

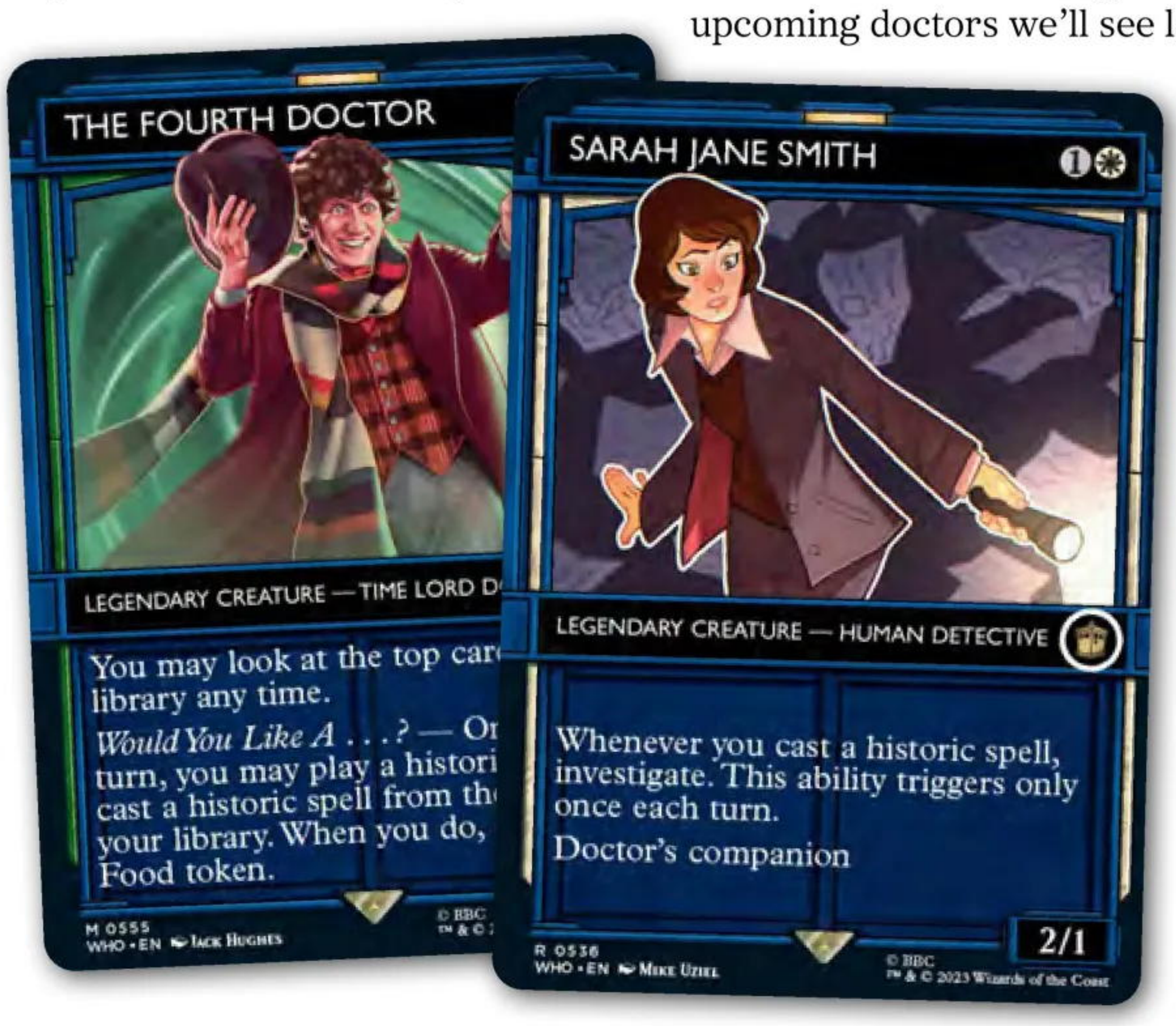
"We kept trying things and none of it was working. So one day, I went into a room with one of the other designers, Chris Mooney, vowing to not come out until we had something that we liked.

"And that's when we hit upon the answer. We asked the question that all *Doctor Who* fans ask each other: "Who's your Doctor?" That made everything slide into place. We could divide up the decks by eras of the show, so no matter when you started watching, you would have a deck that spoke to you. Visually, a lot of the eras also have similarities as well. Then we could put all the villains into one deck from across the eras."

That led to the four decks that are arriving next month, *The Blast from the Past Deck* features the first eight Doctors, the *Timey-Wimey* Deck covers the Ninth, Tenth and Eleventh Doctors, The *Paradox Power* features the Twelfth and Thirteenth eras, while *The Masters of Evil* focuses on the villains.

"And we do have something in the works for the upcoming doctors we'll see later this year," reveals Verhey. "So yes, Ncuti will get a card. But I can't talk about that about that quite yet... Spoilers, you know?"

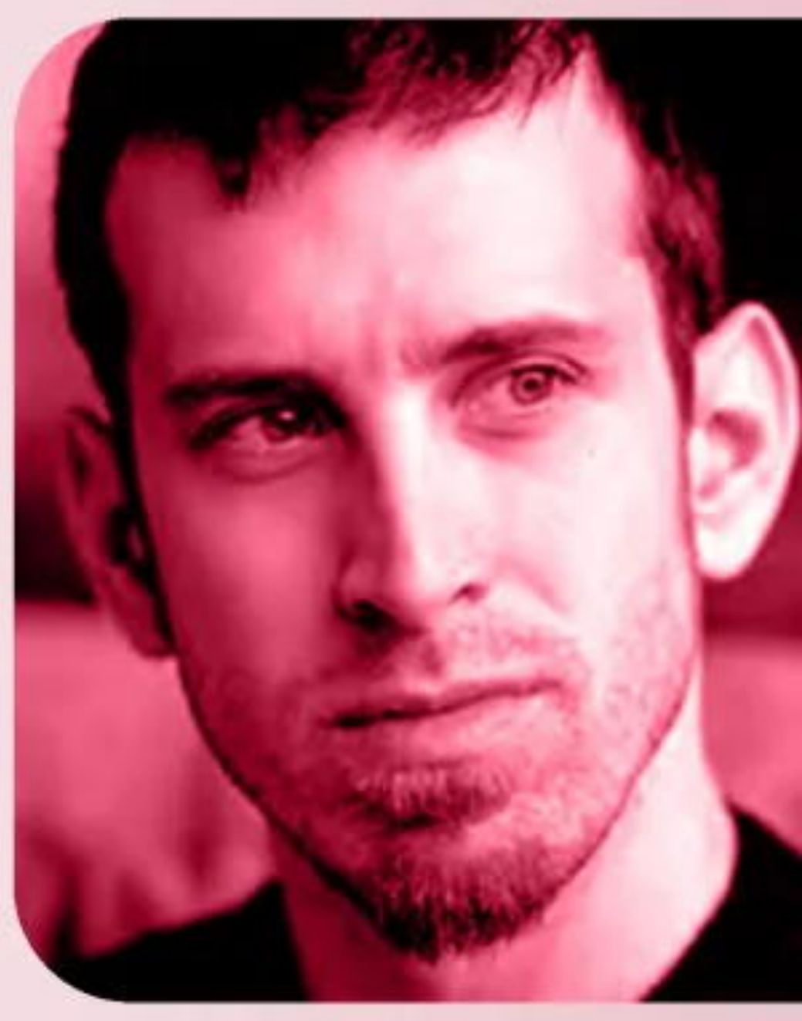
Outside of the characters, one of the most exciting aspects about any new *Magic* set is the artwork. And that's where Matt Cavotta comes in, who is Lead Art Director on the *Doctor Who* project. However, unlike Verhey, Cavotta is a relative novice when it comes to *Doctor Who*. →


THE FOURTH DOCTOR
LEGENDARY CREATURE — TIME LORD D
You may look at the top car
library any time.
Would You Like A . . . ? — Or
turn, you may play a histori
cast a historic spell from th
your library. When you do,
Food token.
SARAH JANE SMITH
LEGENDARY CREATURE — HUMAN DETECTIVE
Whenever you cast a historic spell, investigate. This ability triggers only once each turn.
Doctor's companion
2/1

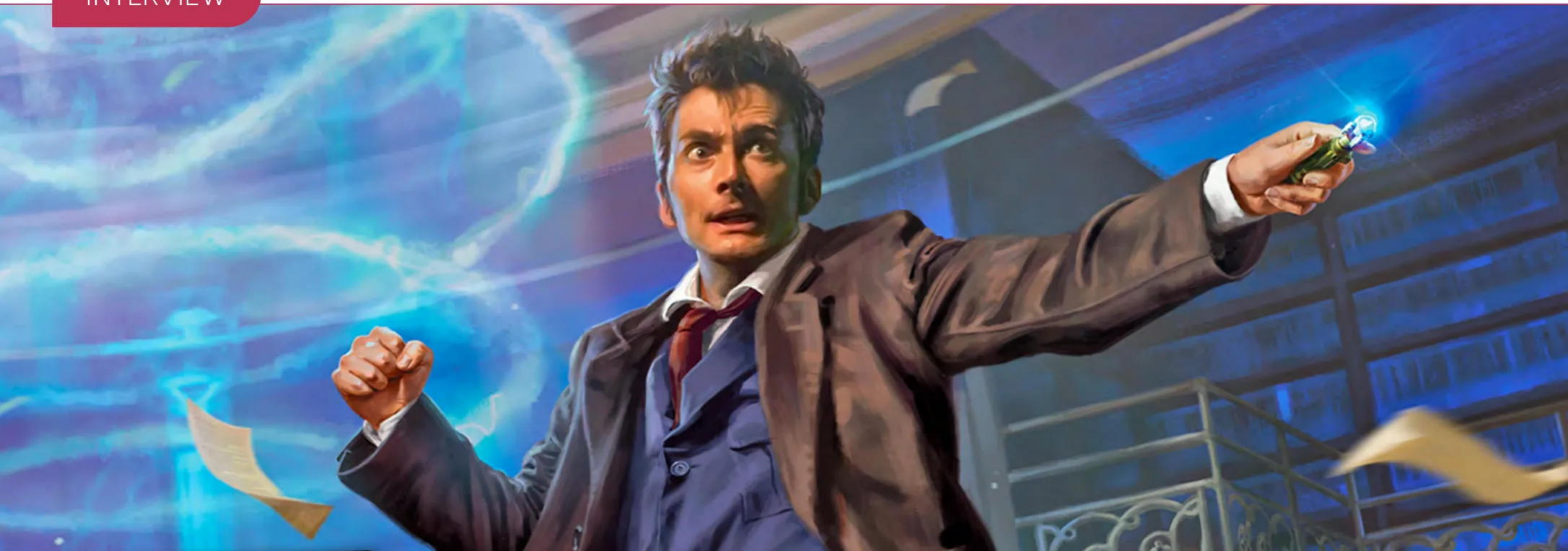
Opposite page below: A detail from *Gallifrey Stands*, artwork for *Magic: The Gathering* by Alexander Gering inspired by *The Day of the Doctor* (2013).

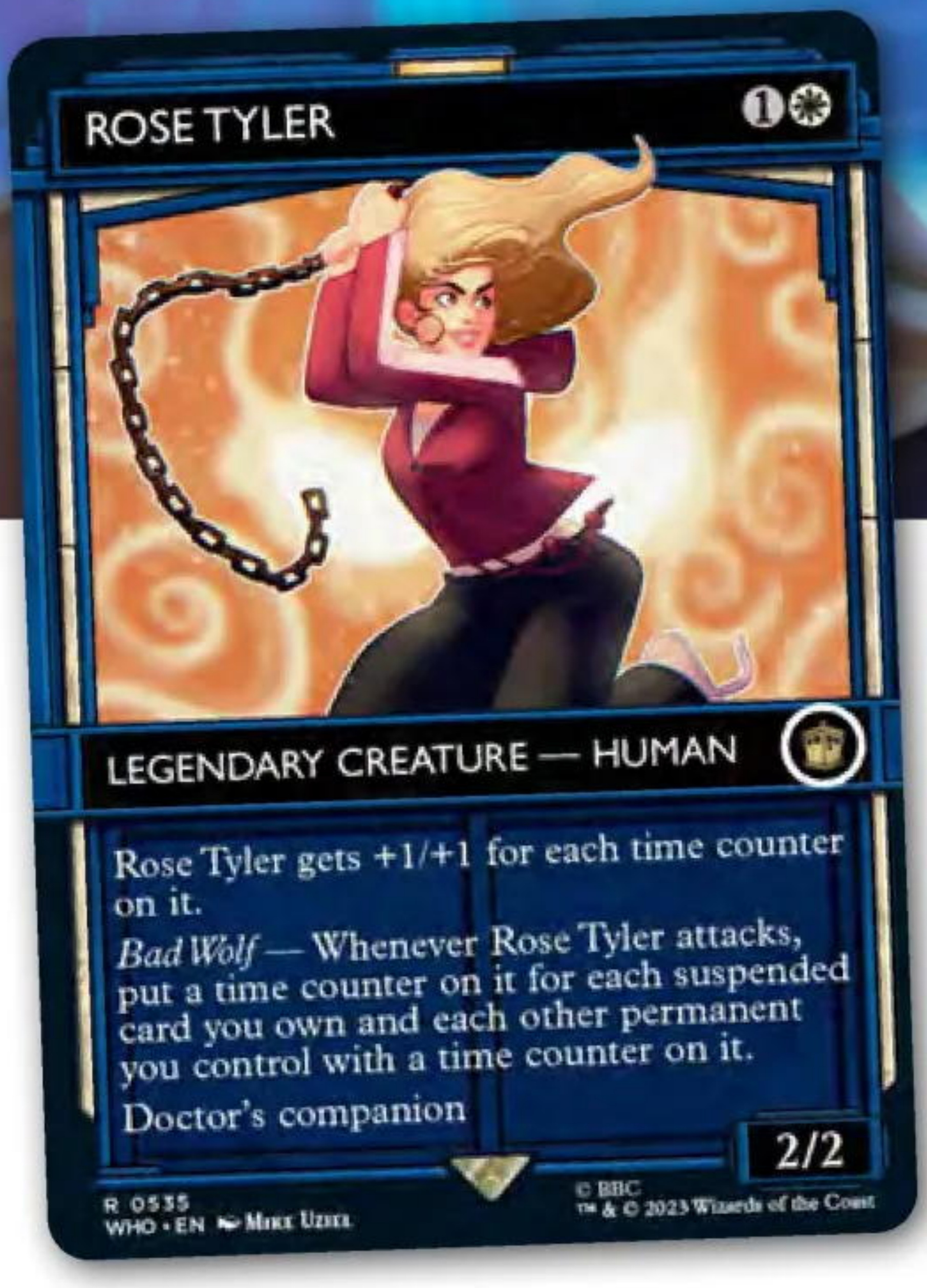
Above: A 1980s-style Cyberman by Anton Soloviancyk.

Below: Game designer Gavin Verhey (top) and art director Matt Cavotta.



A KIND OF MAGIC




ROSE TYLER
LEGENDARY CREATURE — HUMAN
Rose Tyler gets +1/+1 for each time counter on it.
Bad Wolf — Whenever Rose Tyler attacks, put a time counter on it for each suspended card you own and each other permanent you control with a time counter on it.
Doctor's companion
2/2
R 0535
WHO • EN Mike Uziel
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Top: The Tenth Doctor by Luissa J Preissler.

Below: Gavin Verhey presents *Magic: The Gathering Doctor Who* cards to enthusiastic gamers at the San Diego Comic-Con.

→ "I came to this work as a complete blank slate," he explains. "When the project began, the only thing I knew of *Doctor Who* came from a bizarre few minutes of channel surfing when I stopped flicking to ponder what the heck I was seeing... It was a stretched piece of skin with a talking face that was described as the last human, or something similarly brain-bending [Cassandra in 2005's *The End of the World*]. As it turned out, that was not a bad introduction to *Who*'s anything-goes kind of storytelling.

"Of course, the talking drumskin was not enough foundational knowledge for the work. My first and best sources of *Doctor Who* information were my Whovian teammates. They gave me a 'must watch' list of the best and most pivotal episodes, as well as suggestions for fan-made YouTube content that pulls together top moments and characters.

"My next best source were our partners at the BBC. They shared brand-defining reading material, links to further reading, and a deep well of production photography... there were thousands of images that I dug through for countless hours."

Cavotta says the BBC was involved throughout, helping to guide the project with details and visual reference material. And it wasn't just around the art, either.

"I'd occasionally run things by them during design for an extra set of Whovian eyes just to make sure it was hitting in the way I hoped," Verhey says.

"One funny story about this might finally solve a longtime mystery for *Who* fans... In *Magic* there's an ability called 'flying', which we put on creatures that fly. When I got to the Weeping Angels... well they have wings, can they fly? I did a bunch of research and it seemed like the internet was pretty divided on this. Ultimately, I made the call that yes, they flew.

"That was until I showed the card to the BBC and they informed me that Weeping Angels don't fly. I was happy to change the card and solve a mystery in the process."

Returning to the art, Cavotta employed a plethora of established artists to create the designs, some of which had worked on *Doctor Who* projects before, while many were new to the universe.

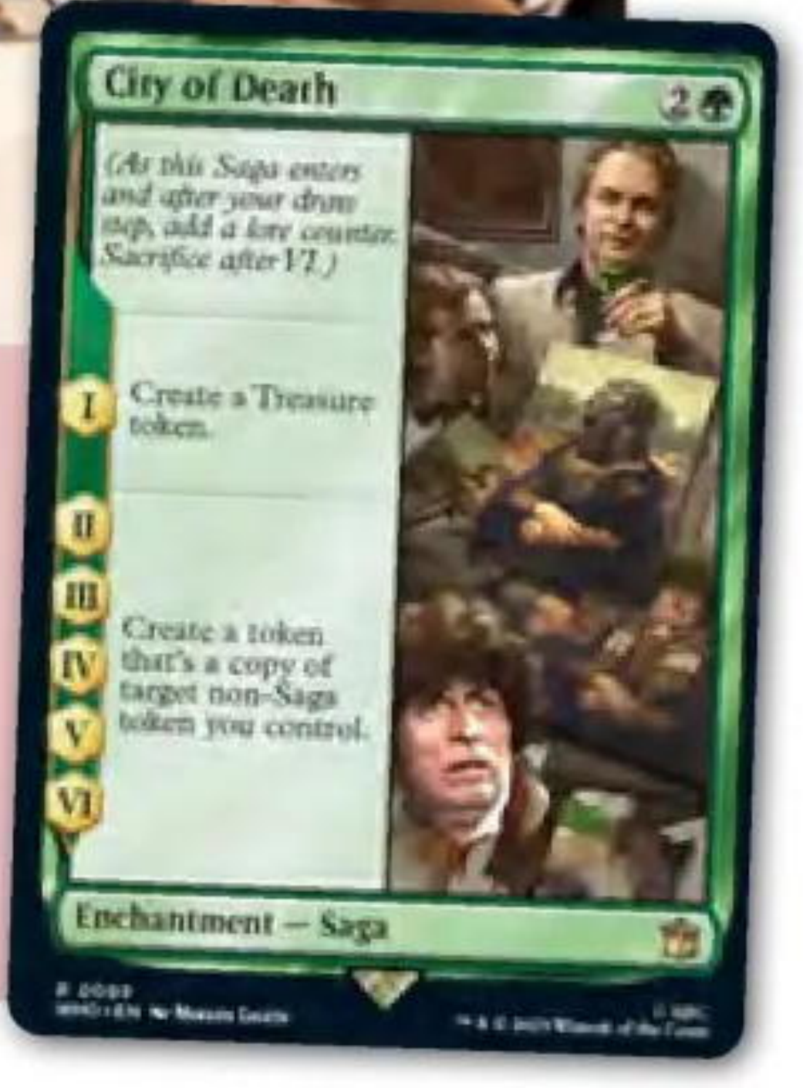
"These pieces were a refreshing change of pace, directly referencing the real world as opposed to a more fantastical

IT'S ON LIKE COMIC-CON

The *Magic: The Gathering Doctor Who* cards have been on the road this summer. At the end of July, several designs and details were shared at the firm's own MagicCon event in Barcelona, but before that the decks were unveiled at a special panel during San Diego Comic-Con.

"I've been coming to Comic-Con for a decade, and every year I camp out to get into the *Doctor Who* panel," says Gavin Verhey, principal game designer on *Magic*. "So it was really surreal hosting the *Doctor Who* panel myself.

"I didn't know how many people would show up. It was 7pm on a Thursday night, I thought maybe everybody would be at dinner. But you can always trust in Whovians, and my panel ended up with a huge line, the room filling, and some people were sadly unable to get in. The energy of finally being able to talk about these cards was incredible."


City of Death
(As this Saga enters and after your draw step, add a lore counter. Sacrifice after VI.)
I Create a Treasure token.
II
III
IV Create a token that's a copy of target non-Saga token you control.
V
VI
Enchantment — Saga

MAGIC EYE

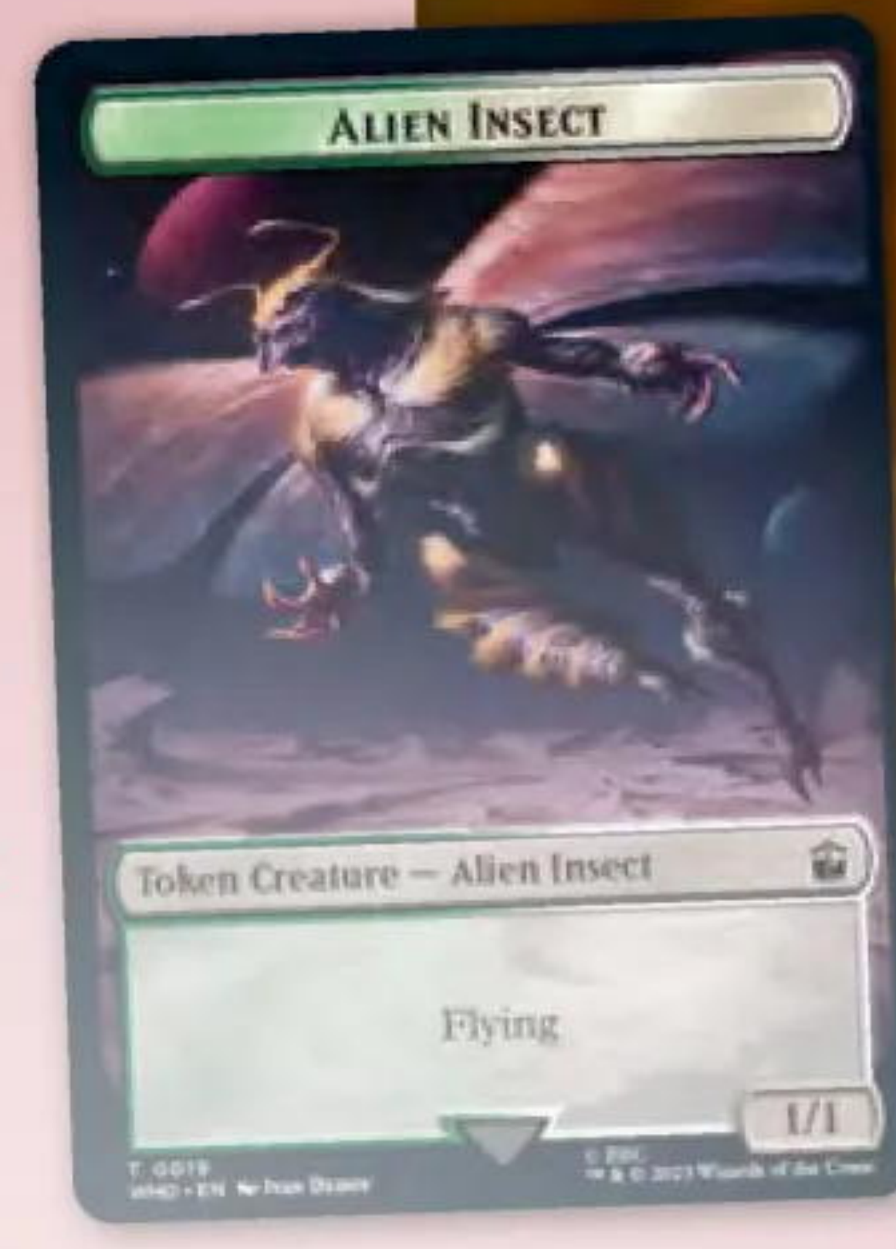
When approaching the designs of the *Magic: The Gathering Doctor Who* cards, lead art director Matt Cavotta and the team asked: 'How do we make modern sci-fi, live-action TV imagery feel at home on Magic cards?' And this led to two directives being issued to artists.

The first was to 'stay true' to the design of *Doctor Who*. "Artists were directed to stay close to the design intent of *Doctor Who* show elements – the TARDIS, character likeness and costuming, alien races, ships, and locations," Cavotta says. "We aimed to build our expressions of Doctor Who on a really true and authentic Who foundation."

The second involved asking the artists to flex their creative muscles and 'go beyond the show'. This encompassed things such as art style, but also camera, lighting and special effects.

"Artists were encouraged to show *Doctor Who* from dramatic angles that television cameras don't often use," says Cavotta. "Also, TV studios often use a bland, universal lighting scheme. Our artists were encouraged to ignore that, and to re-imagine *Doctor Who* moments as if they were each lit with all the precision, technique, and equipment necessary to create the most dramatic result possible.

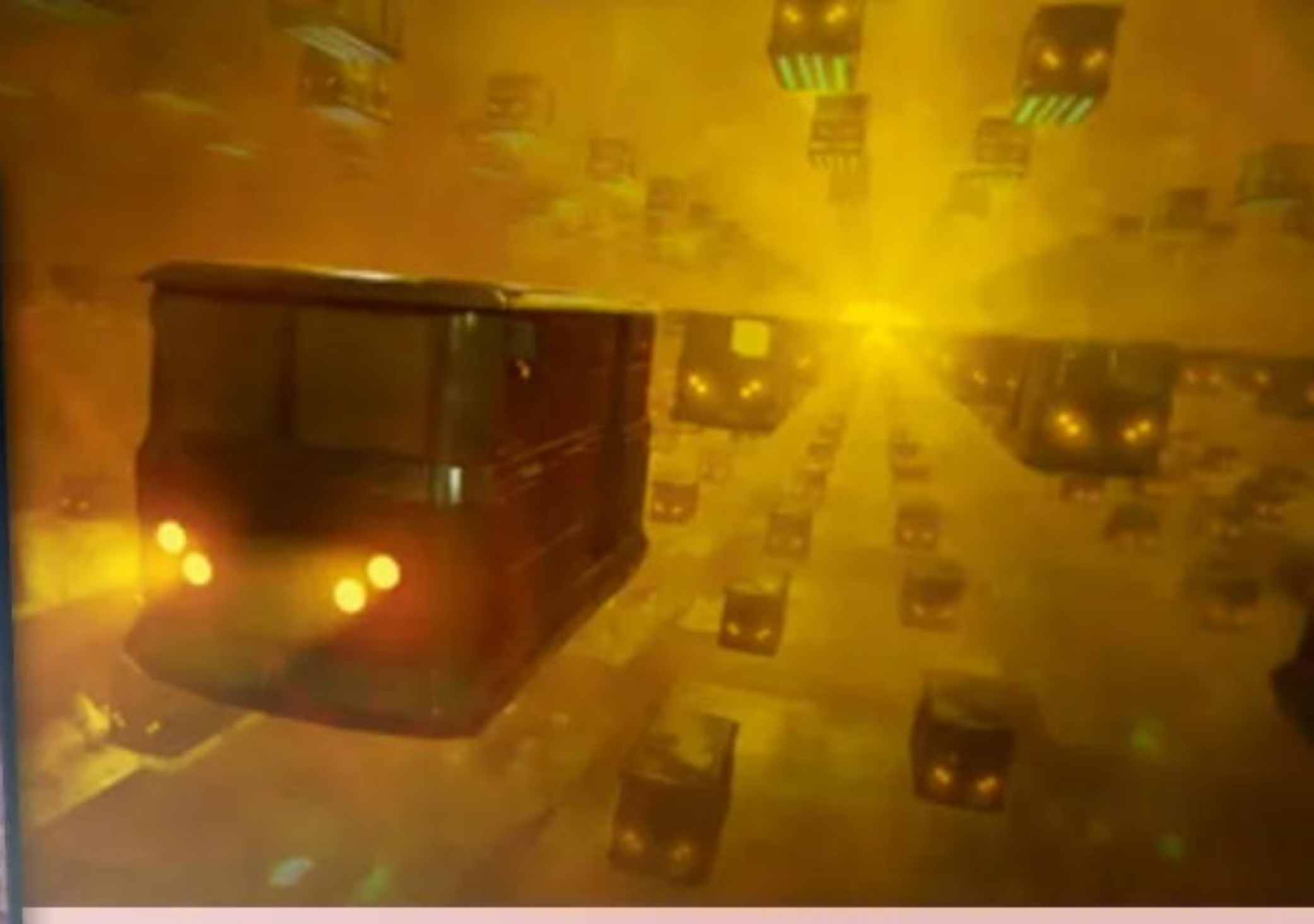
"And artists were given the freedom to imagine their scenes as if *Doctor Who* had an unlimited special effects budget."


ALIEN INSECT

Token Creature – Alien Insect

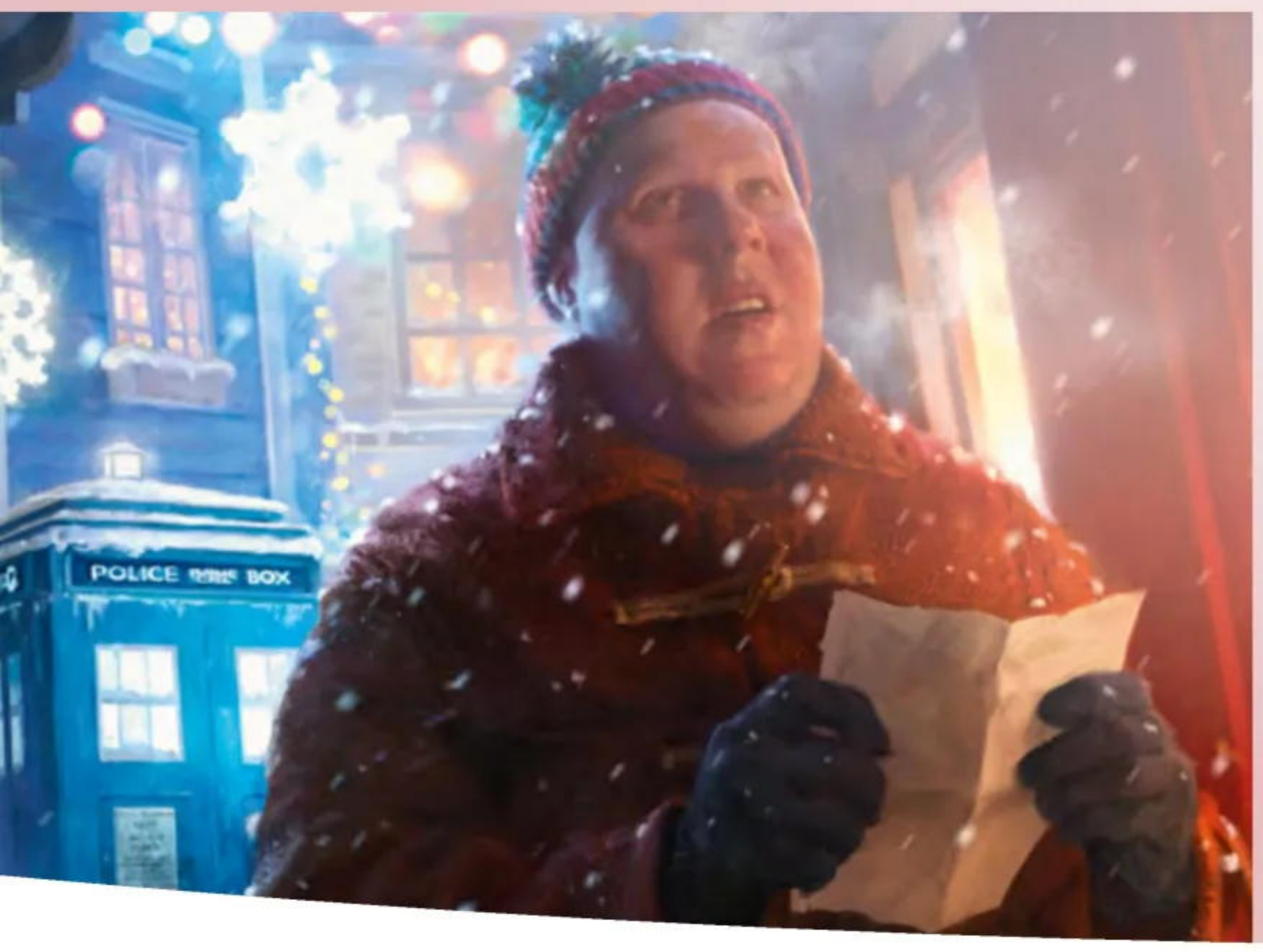
Flying

1/1



He adds: "Some of my favourite illustrations from the *Doctor Who* product are direct outgrowths of the 'stay true' and 'go beyond' directives. Yulia Litvinova's depiction of Nardole is an amazing example of capturing an uncanny likeness to the character, but with lighting that far surpasses the drama and magic of the source material. Anton Solovianchyk faithfully captures the classic cyberman, but the hot glow of the laser blasts, the painterly style, the strong heroic composition, and the expert execution make us totally forget the campy tin foil origins of the character.

"Lastly, the futuristic traffic jam painted by Shahab Alizadeh is an example of lighting, camera, and visual effects all being dialled way up, resulting in a mind-blowing extrapolation of a memorable scene from the show."



setting," explains artist Neil Roberts. "I was trying to make the ordinary somehow extraordinary. Just like a good episode of *Doctor Who*."

The theme may be different, but the goal is ultimately the same, which is to create dynamic imagery that can allow for all sorts of storytelling possibilities.

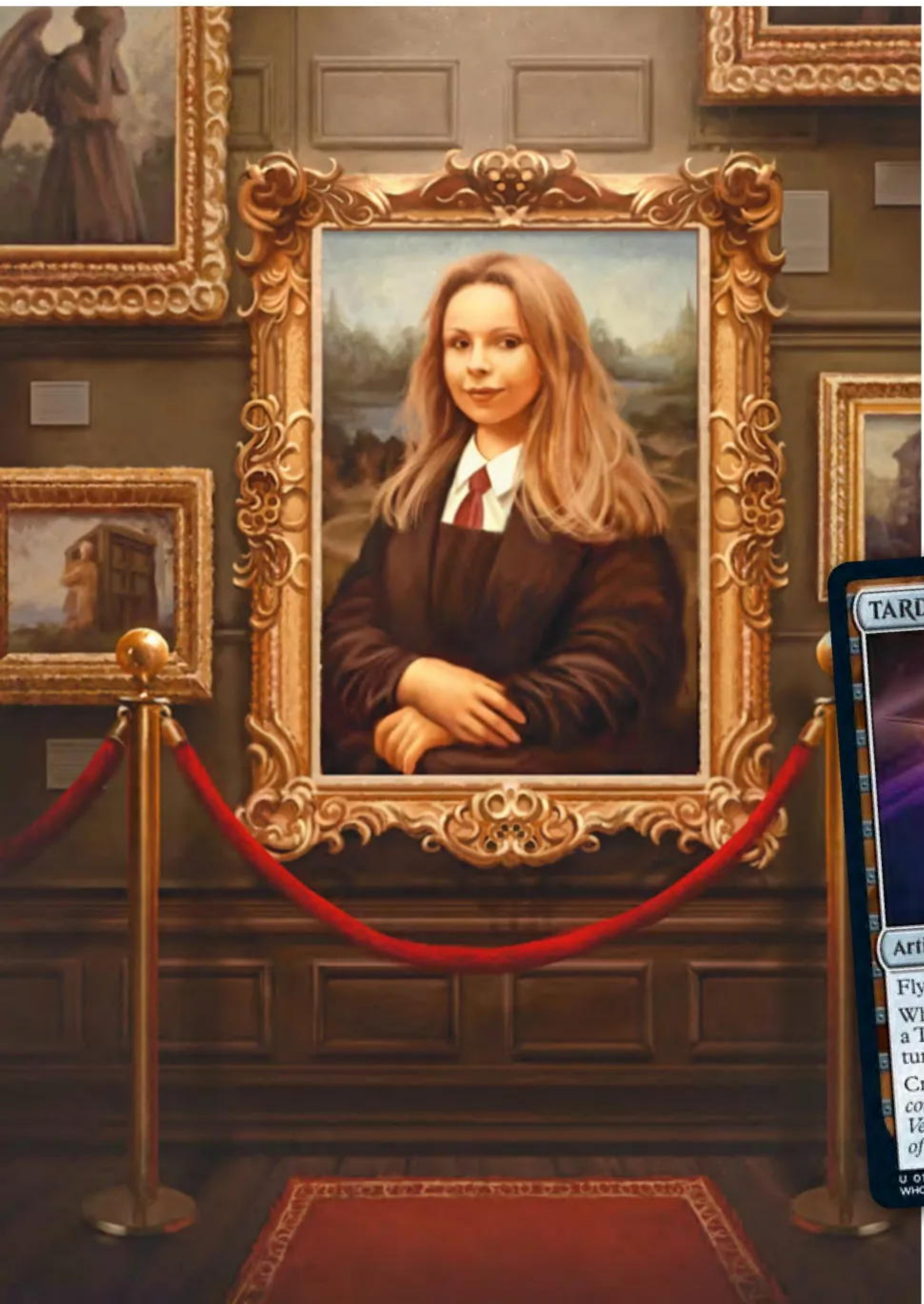
Another *Magic* artist Greg Staples explains: "What makes a great *Magic* card is being able to tell a narrative in a single panel, which also has to work on a very small scale, while also connecting to the player. It's a lot to achieve in one piece of art but also extremely rewarding, especially when you meet the players in person and they tell you what that card means to them."

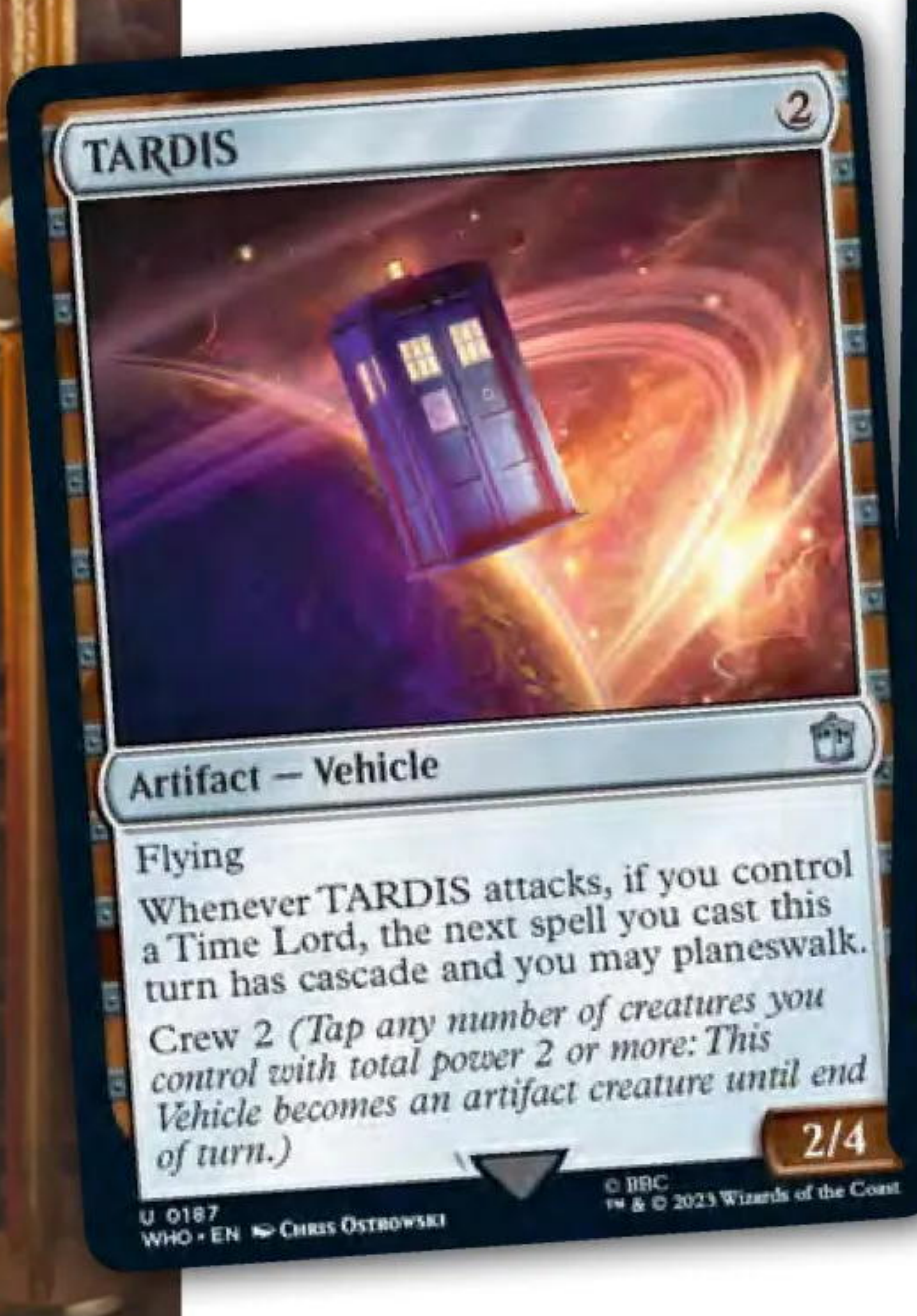
Indeed, *Magic: The Gathering* may be a strategy game at its core, but it's also a way for players to tell and take part in fantastical stories. During the development of the *Doctor Who* decks, Verhey says the team's mantra was to enable players to 'build their own episode'.

"I think back to our very first playtest," he begins. "The card designs were rough, and far from everything was there. But I remember... Rose Tyler was about to be converted into a Cyberman, when the Seventh Doctor and a dinosaur showed up to save her. That reads like the plot to some wild episode of *Doctor Who*.

"And it started happening like that every single playtest. There's the one where the Doctor got married four times. There's the episode where the Valeyard commanded the Weeping Angels to send everybody back in time – twice. Everybody left the game with some ridiculous *Doctor Who* story to tell. Win or lose, they had built their own episode."

Verhey says that one of the most exciting parts in developing this project was coming up with the abilities to fit the characters. And that didn't always involve developing new ones. →




TARDIS 2

Artifact – Vehicle

Flying

Whenever TARDIS attacks, if you control a Time Lord, the next spell you cast this turn has cascade and you may planeswalk.

Crew 2 *(Tap any number of creatures you control with total power 2 or more: This Vehicle becomes an artifact creature until end of turn.)*

2/4

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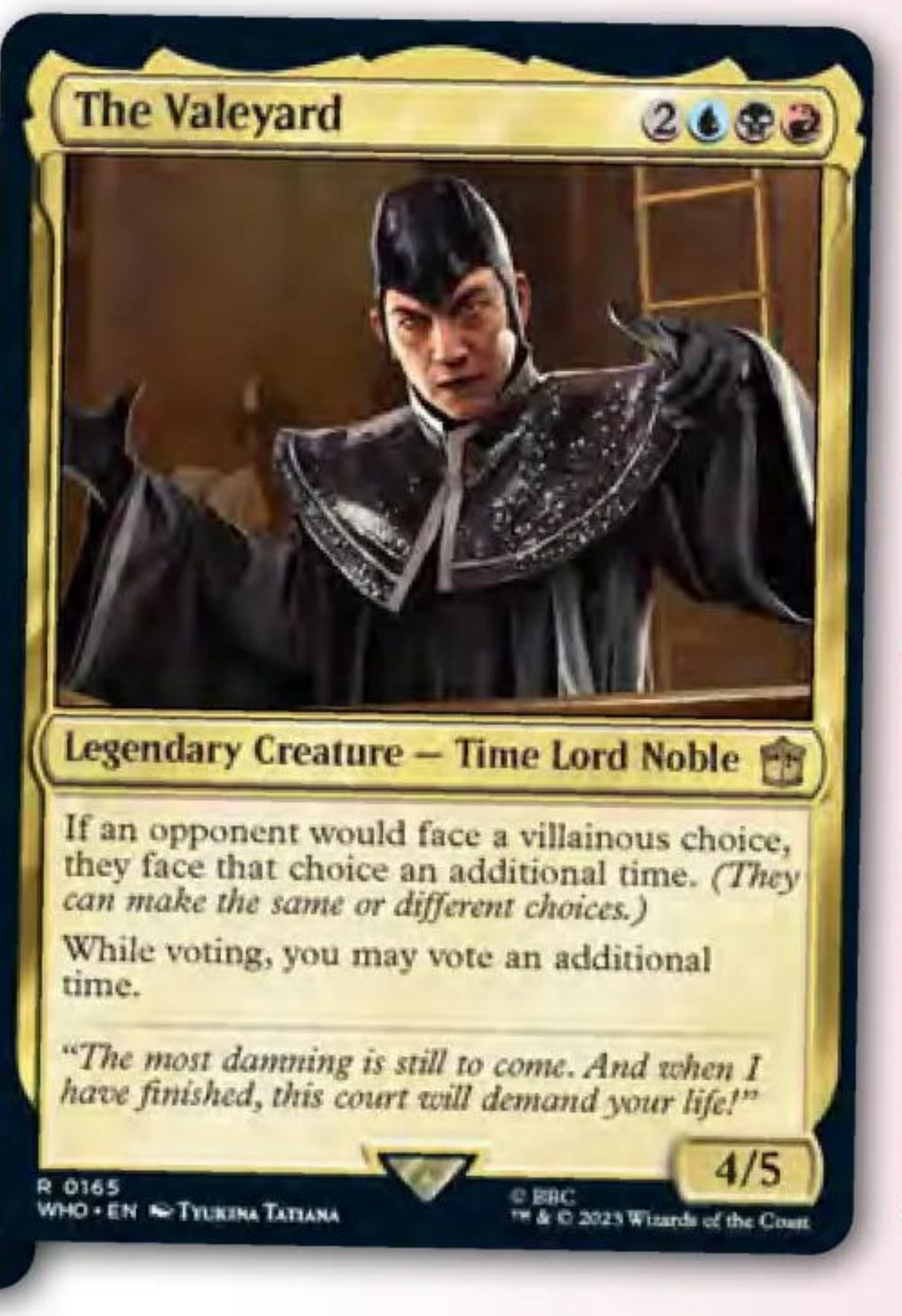
The Valeyard 2

Legendary Creature – Time Lord Noble

If an opponent would face a villainous choice, they face that choice an additional time. *(They can make the same or different choices.)*

While voting, you may vote an additional time.

"The most damning is still to come. And when I have finished, this court will demand your life!"

4/5

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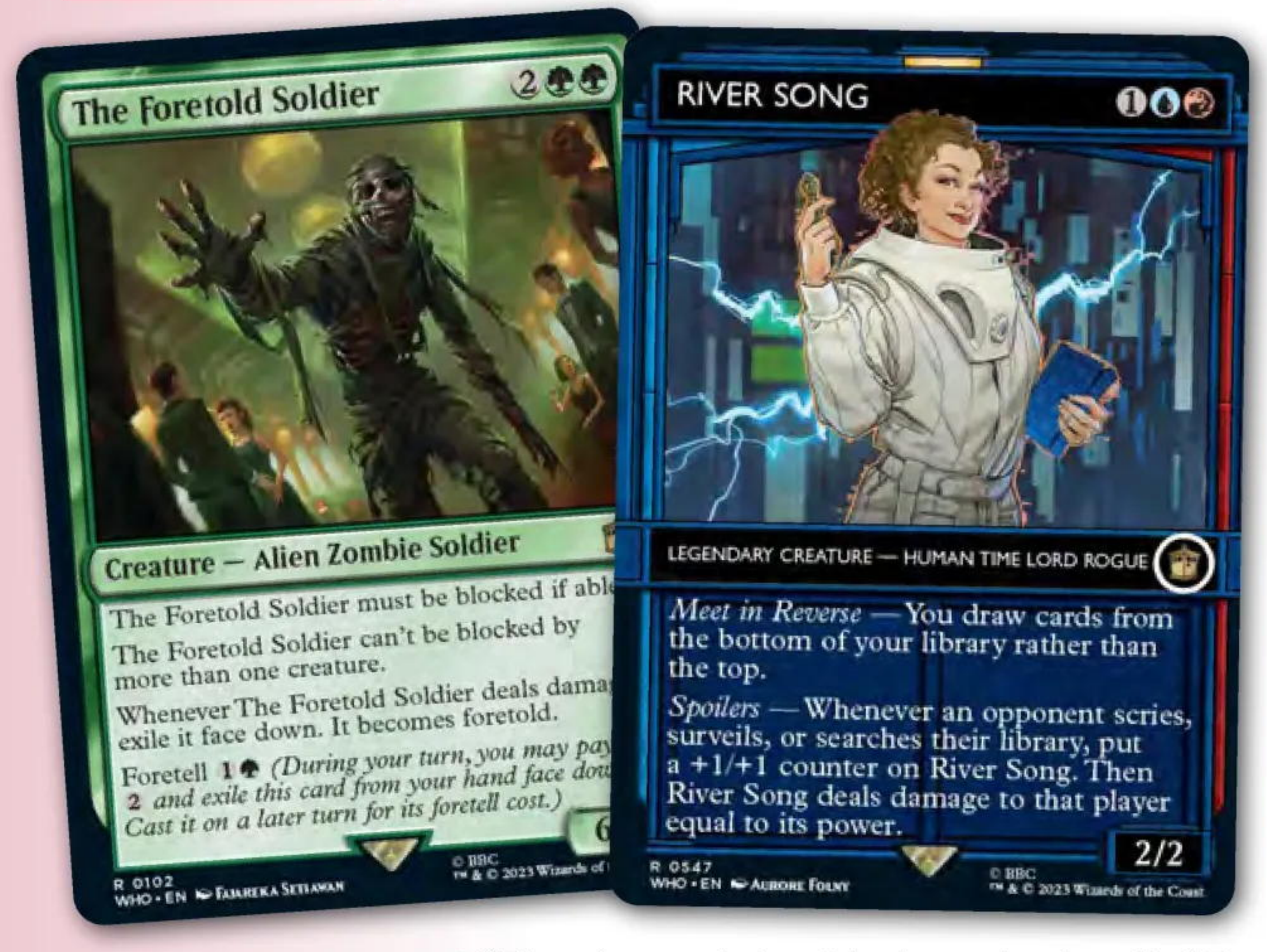
Above left: Nardole in *The Husbands of River Song* (2015), by Yulia Litvinova.

Above right: The endless traffic in *Gridlock* (2007), by Shahab Alizadeh.

Far left: Art by Justyna Dura inspired by *City of Death* (1979), showing Romana as the *Mona Lisa*.

Below: Artists Neil Roberts (top) and Greg Staples.



The Foretold Soldier 2

Creature — Alien Zombie Soldier

The Foretold Soldier must be blocked if abl

The Foretold Soldier can't be blocked by more than one creature.

Whenever The Foretold Soldier deals dama exile it face down. It becomes foretold.

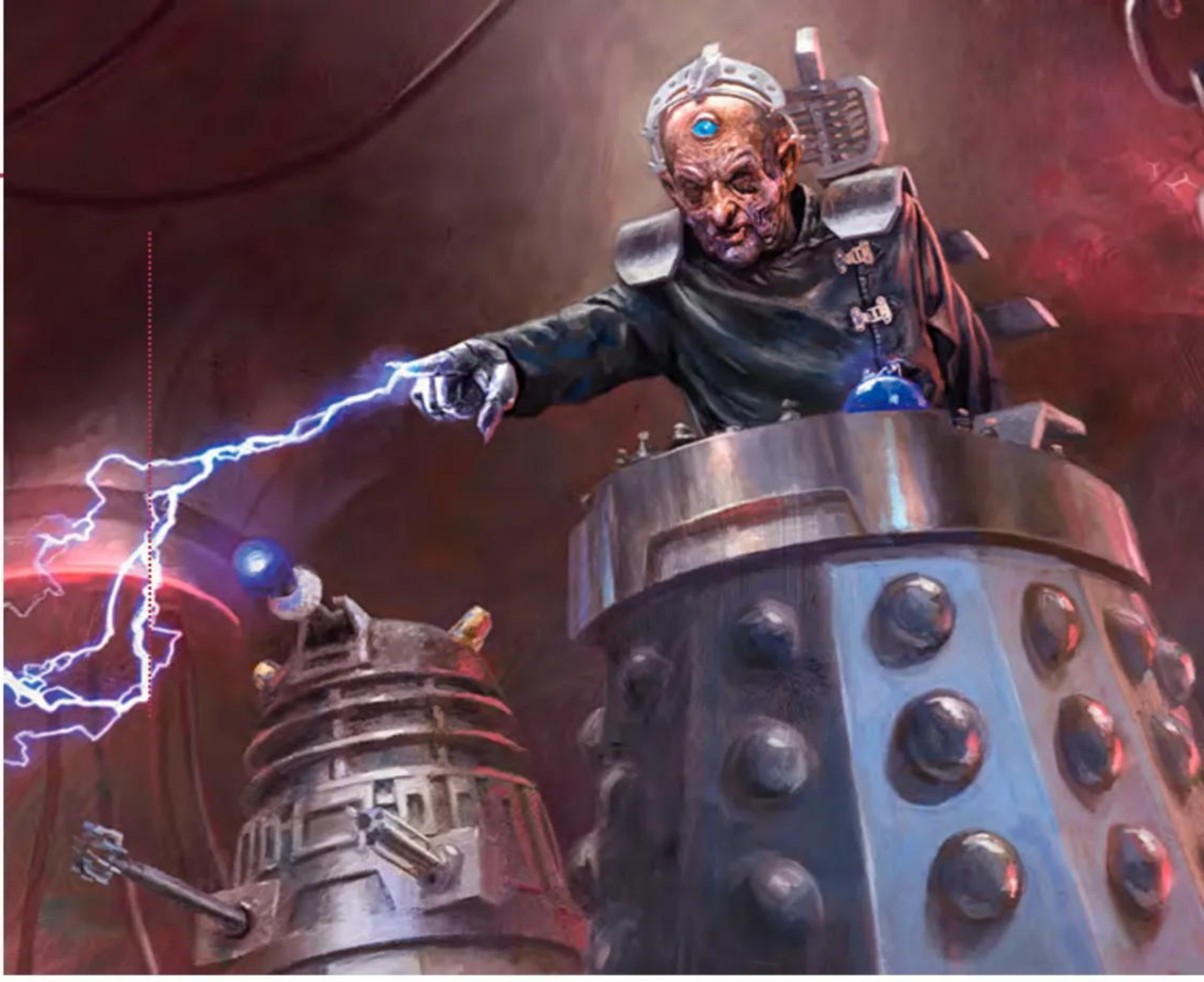
Foretell 1 (During your turn, you may pay 2 and exile this card from your hand face dow Cast it on a later turn for its foretell cost.)

RIVER SONG 1

LEGENDARY CREATURE — HUMAN TIME LORD ROGUE

Meet in Reverse — You draw cards from the bottom of your library rather than the top.

Spoilers — Whenever an opponent scries, surveils, or searches their library, put a +1/+1 counter on River Song. Then River Song deals damage to that player equal to its power.



Above right: Davros by Simon Dominic.

Bottom: Art by Svetlin Velinov, inspired by *The Keys of Marinus* (1964).

→"There's an existing *Magic* mechanic called Foretell," he says. "When we were making the Foretold Soldier from *Mummy on the Orient Express* [2014], it was a natural fit to put Foretell on that card. It literally has a mechanic that makes it foretold.

"Then there's what we did with one of my favourite cards: River Song. As she meets the Doctor in reverse chronological order... she has this wild ability we've never done in *Magic* before: you draw from the bottom of your deck instead of the top. You could cover up River's name and art and read this card and still know it's River. I love it when this works out."

> "IT'S MY HOPE THAT *DOCTOR WHO* FANS WILL COME AND GIVE IT A TRY, I THINK IT'S THE BEST TABLETOP GAME IN THE WORLD."
>
> **GAVIN VERHEY**

15 CARDS
13+
MAGIC
THE GATHERING
UNIVERSES BEYOND
COLLECTOR BOOSTER
BBC
DOCTOR WHO

It's not all about characters, however. One element of the *Magic* game is sagas, which are cards that tell a story over a series of turns. The *Doctor Who* saga cards are based on episodes from the show, and they're joined by other cards that tie-in with these episodes.

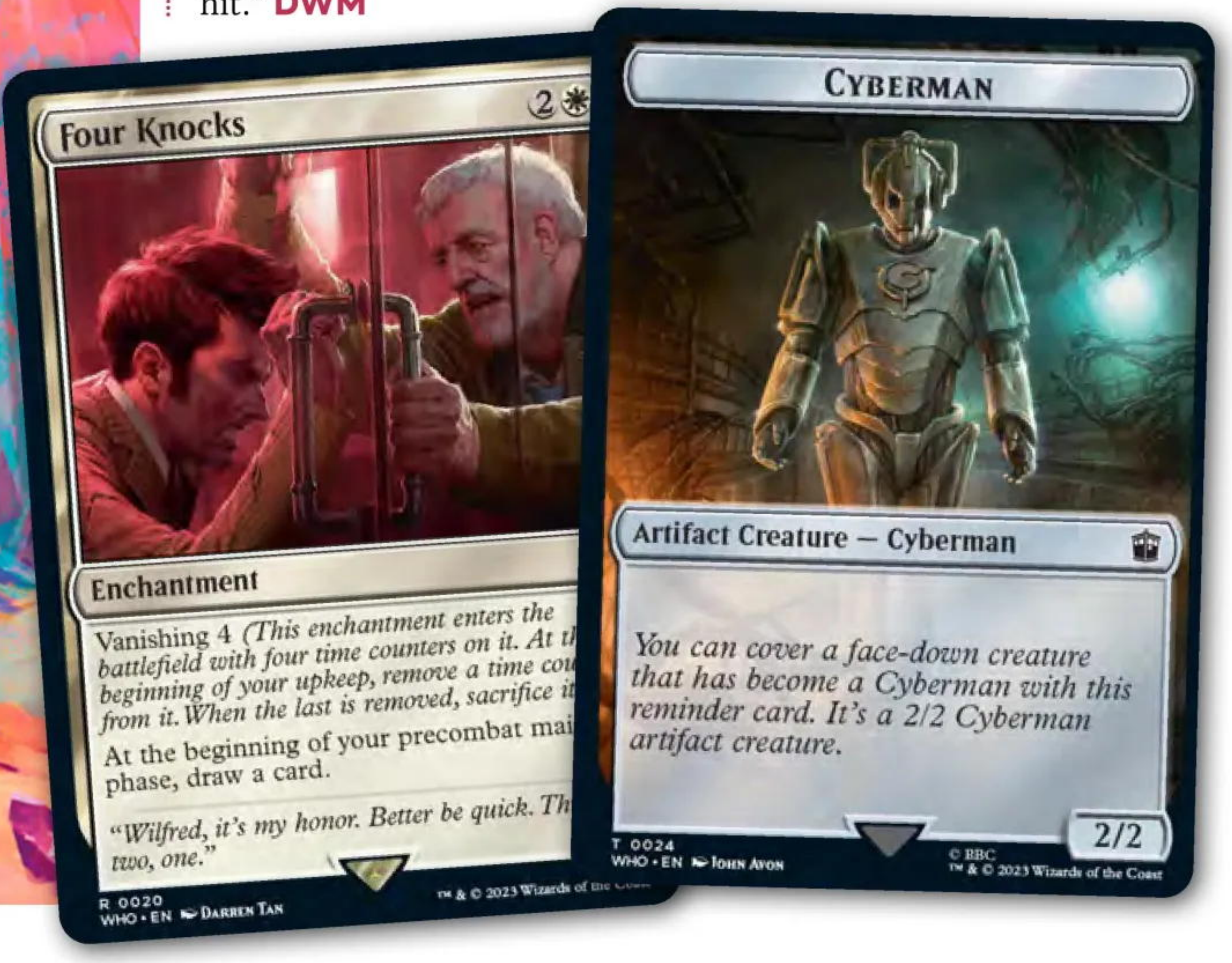
"We could have done so many of these," Verhey notes. "We settled on doing one per Doctor – an iconic story they're known for. And there are four for the villains as well. This has led to a lot of speculation on which episodes will be sagas."

The four *Doctor Who* decks arrive on 13 October, and as Verhey suggests, there's still a lot being kept secret – despite numerous reveals taking place at various conventions throughout the summer. Those conventions have been packed out, with *Magic*'s audience jumping on each new piece of information. Yet Verhey says the idea behind these decks, and the entire *Universes Beyond* concept, isn't really about *Magic*'s current fans.

"It's my hope that *Doctor Who* fans will come and give it a try," he says. "I think it's the best tabletop game in the world.

"I also find that there's a ton of people who have played *Magic* at one point... growing up as a kid, or in college somewhere... but then they fell out of it for whatever reason. This is a place to get back into it, with a franchise they know."

He concludes: "I'll say that as a huge *Doctor Who* fan... I'd be lying if I said I wasn't hoping to see a bunch of my *Magic* friends get into *Doctor Who* this way. In fact, they already have been. I've been seeing so many *Magic* players start to watch *Doctor Who* or ask for top episodes to watch. I can't wait to see what happens when the decks hit." **DWM**



Four Knocks 2

Enchantment

Vanishing 4 *(This enchantment enters the battlefield with four time counters on it. At t beginning of your upkeep, remove a time cou from it. When the last is removed, sacrifice i*

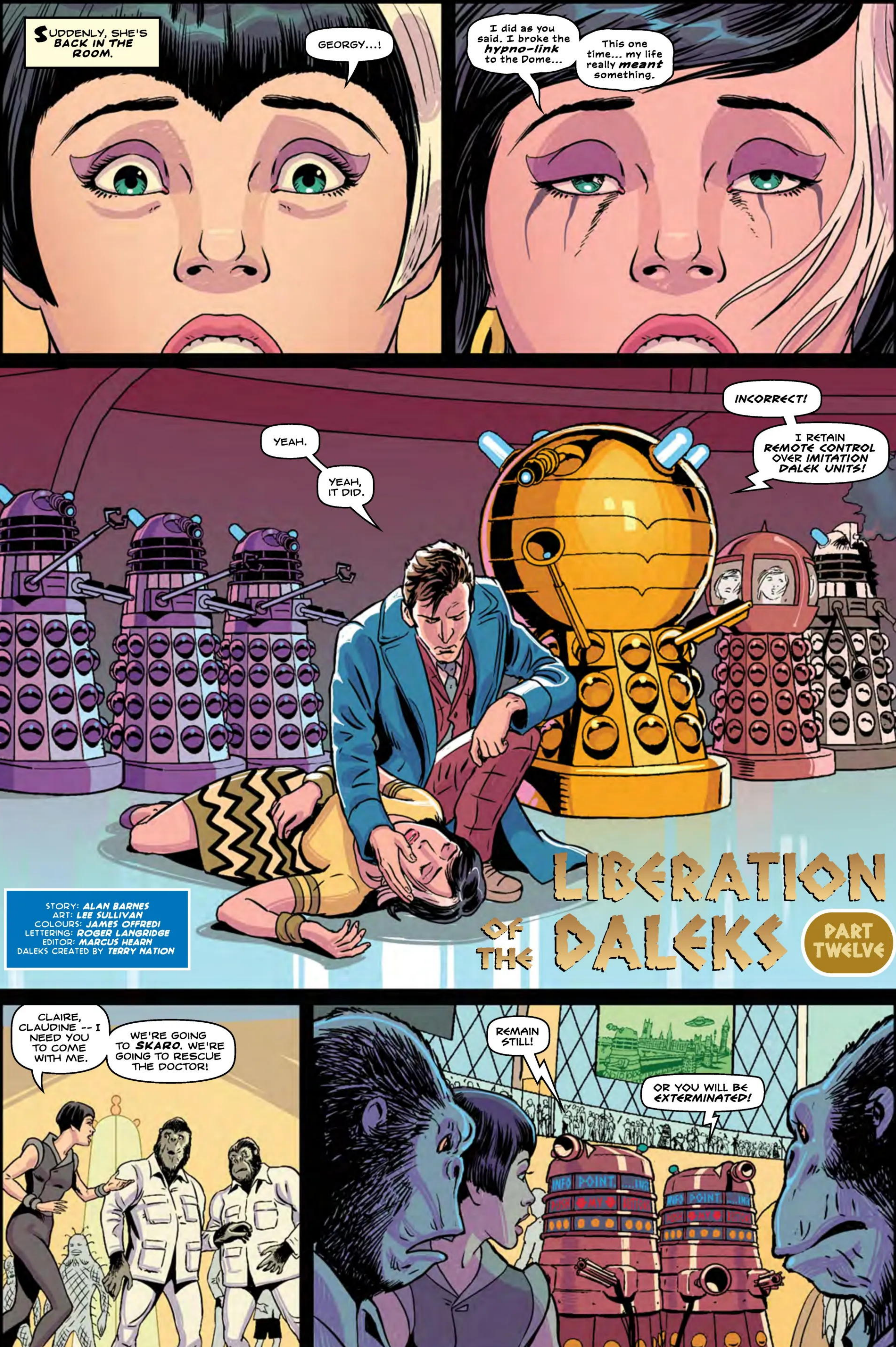
At the beginning of your precombat mai phase, draw a card.

"Wilfred, it's my honor. Better be quick. Th two, one."

CYBERMAN

Artifact Creature — Cyberman

You can cover a face-down creature that has become a Cyberman with this reminder card. It's a 2/2 Cyberman artifact creature.


SUDDENLY, SHE'S BACK IN THE ROOM.
GEORGY...!
I did as you said. I broke the hypno-link to the Dome...
This one time... my life really meant something.
YEAH.
YEAH, IT DID.
INCORRECT!
I RETAIN REMOTE CONTROL OVER IMITATION DALEK UNITS!
CLAIRE, CLAUDINE -- I NEED YOU TO COME WITH ME.
WE'RE GOING TO SKARO. WE'RE GOING TO RESCUE THE DOCTOR!
REMAIN STILL!
OR YOU WILL BE EXTERMINATED!

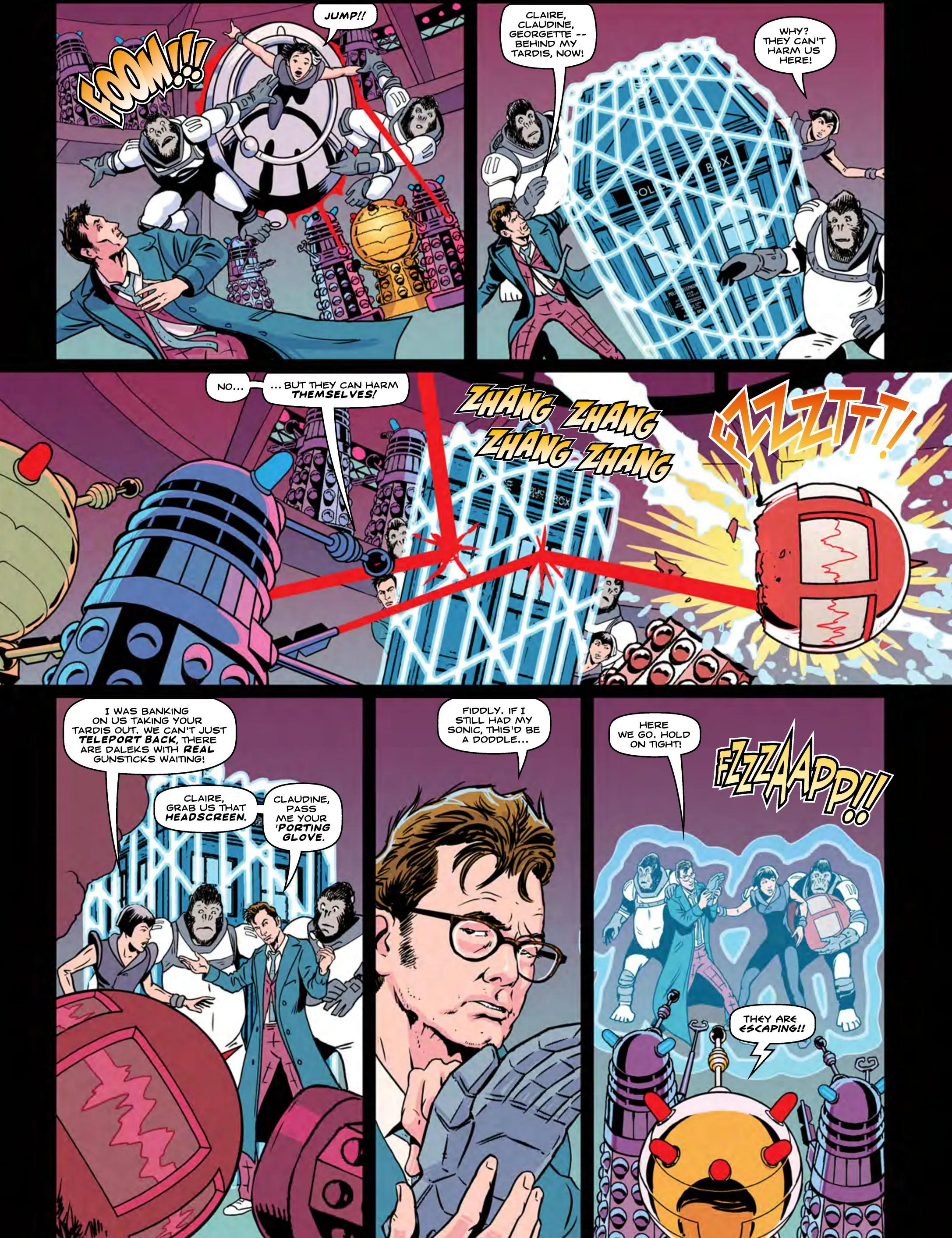
LIBERATION OF THE DALEKS

PART TWELVE

STORY: **ALAN BARNES**
ART: **LEE SULLIVAN**
COLOURS: **JAMES OFFREDI**
LETTERING: **ROGER LANGRIDGE**
EDITOR: **MARCUS HEARN**
DALEKS CREATED BY **TERRY NATION**

NO! YOU'LL SURRENDER TO ME...
... OR I'LL PULL THE PLUG ON *YOUR* CHIEF!
INFO POINT
PRESS
CHIEF, YOU MUSTN'T...
GO. I KNOW WHAT I'M DOING.
IF I *DIE*, I'LL DIE LIKE A LION --
... WITH *PRIDE*!
RRRRAWWWWWWWW!!!
EMERGENCY! I AM BEING *MAULED*!
INFO
MEANWHILE...
ψ(r,E,Ω,t)≡Σt (r,E)Φ(r,E,Ω,t) → Ω,t)Φ(r,E′,Ω′,t) =Σt(E) = Σγ(E)+ Σs(E)+ Σf (E) → =∫4π dΩ′∫E′ dE′χ =ϕ(x, E) = ∫J(x, E) = ∫ππ ψ(x, Ω, E)dΩ → Ωψ(x, Ω, E)
EXTERMINATE!
08
HE'S BOUGHT US TIME! *COME ON!*
MATHEMATICIANS HAVE CALCULATED PARAMETERS OF REALITY GATE!
TRANSMIT TO THE DOME! ORDER CONSTRUCTION OF *PSYCHOPLASMIC CONDUIT!*

OKAY, SO YOU'RE BUILDING A GATE TO TURN YOURSELVES **SOLID** IN THE REAL WORLD, I GET THAT.
BUT THERE'S ONLY **SO MUCH** PSYCHOPLASM IN THIS MINDSCAPE -- NEVER ENOUGH FOR A WHOLE SPACE FLEET!
THERE ARE **ELEVEN MORE** PLASMA CHAMBERS BENEATH THE DALEK DOME! WE SHALL **DRAIN THEM ALL!**
BUT THAT'D DESTROY THE **OTHER** MUTANTS' REALITIES!
THERE ARE NO OTHER REALITIES! THERE IS ONLY **MY** REALITY!
UH, OKAY. YOU DO **REALISE** YOU'RE BASED ON **CHILDREN'S BOOKS** FROM THE **TWENTY-FIRST CENTURY?**
BEFORE THE INVASION. THE TIME MOST EARTH PEOPLE THOUGHT YOU WERE A **MYTH**, LIKE BIGFOOT.
YOU **LIE!**
ALERT! INTRUDERS DETECTED!
WHERE?!
INTRUDER CEILING, IT LOOKS LIKE...
SHRAAAK!
PROTECT MEEEE!!
SCREEEEEEEE


FOOM!!!
JUMP!!
CLAIRE, CLAUDINE, GEORGETTE -- BEHIND MY TARDIS, NOW!
WHY? THEY CAN'T HARM US HERE!
POLICE BOX
NO...
... BUT THEY CAN HARM THEMSELVES!
ZHANG ZHANG ZHANG ZHANG
FZZZTTT!
I WAS BANKING ON US TAKING YOUR TARDIS OUT. WE CAN'T JUST TELEPORT BACK, THERE ARE DALEKS WITH REAL GUNSTICKS WAITING!
CLAIRE, GRAB US THAT HEADSCREEN.
CLAUDINE, PASS ME YOUR 'PORTING GLOVE.
FIDDLY. IF I STILL HAD MY SONIC, THIS'D BE A DODDLE...
HERE WE GO. HOLD ON TIGHT!
FZZZAAPP!!
THEY ARE ESCAPING!!

FZZZAAPP!!
HERE WE ARE, NEXT PSYCHOSCAPE ALONG --
HA, **SPIRIDON!** GARDEN OF THE DALEKS. MIND THE FLOWERS, THEY SPIT.
BUT WHAT ARE WE DOING HERE?
NOTHING. THESE THINGS DON'T HAVE MUCH OF A RANGE --
GOT TO GET WHERE WE'RE GOING IN ***HOPS***. BEAR WITH.
HIGH ALERT! THAL AGENTS SIGHTED BELOW!
TOO LATE!
FZZZAAPP!!
FZZZAAPP!!
IS ***THIS*** WHERE YOU WANTED? IS THIS YOUR ***PLAN?***
SURE IT'S MY PLAN. MAYBE A BAD ONE, BUT IT'S MY PLAN!
HOLD THIS FOR ME, WOULD YOU?
Ba-DUM Ba-DUM
BADUM BADUM. I HEAR IT AND I ***KNOW*** --
DALEK CONTROL CENTRE, DEAD AHEAD!

HELLO AGAIN, YOU.
MISS ME? IT'S BEEN *YONKS*.
DOCTOR!!!
NEXT ISSUE: *THE HELL GATE!*

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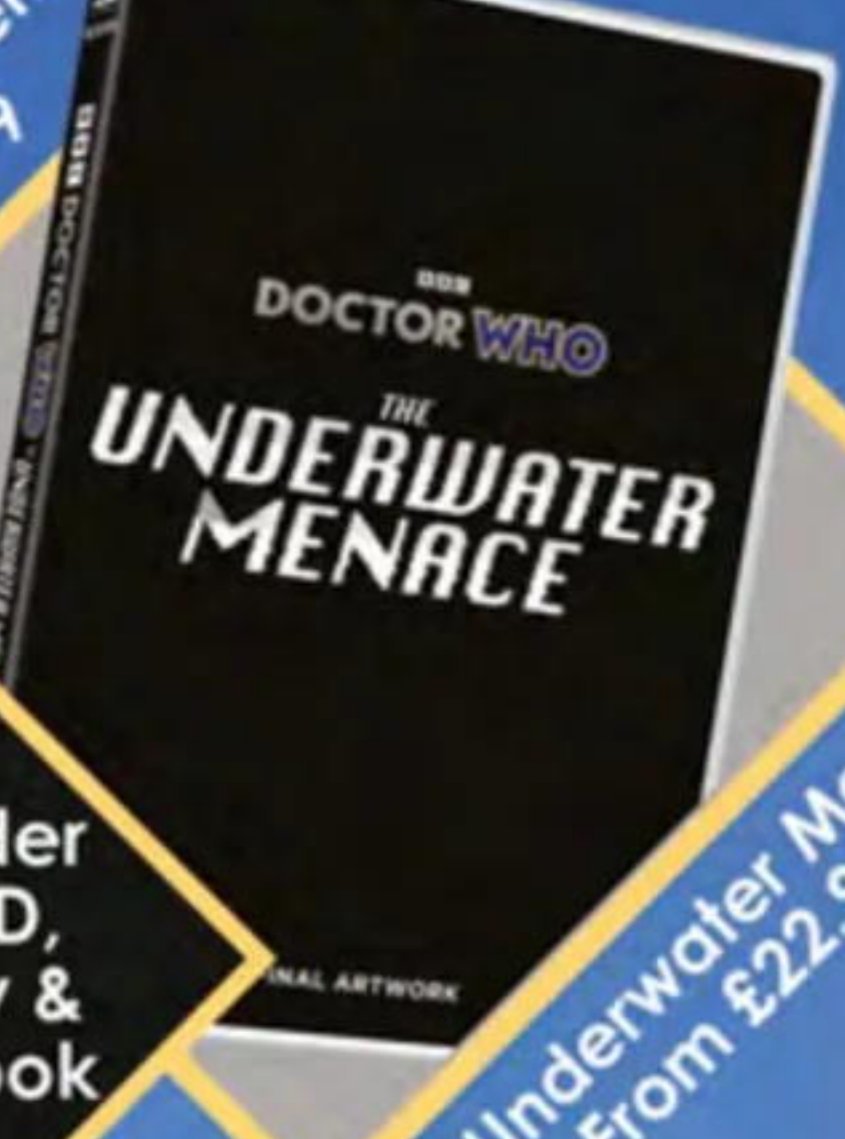

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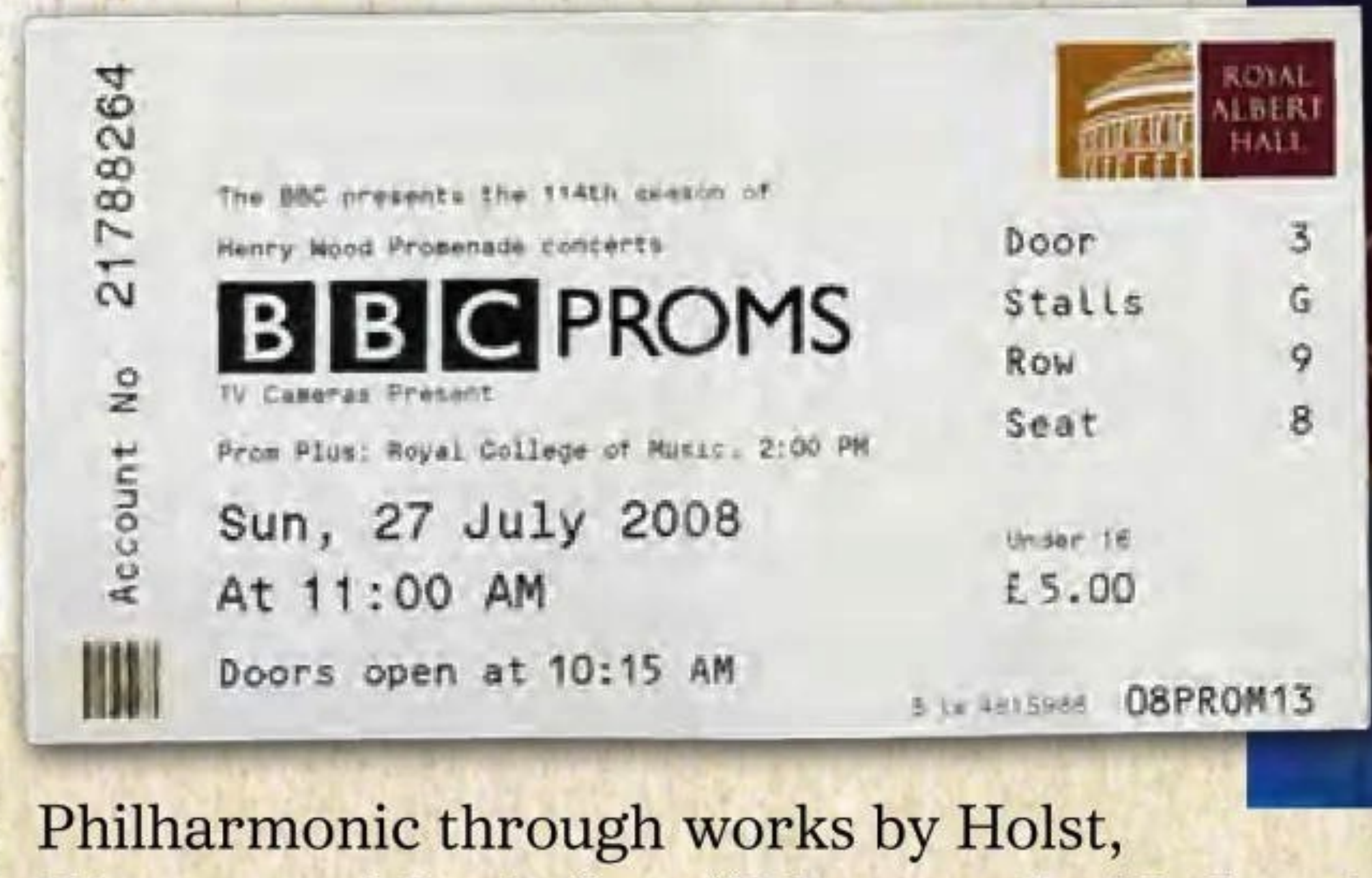
60 Objects, 60 Years

2008 to 2012: Prom Ticket to the Olympic Torch

JAMIE LENMAN continues to catalogue one object for every year of *Doctor Who*'s existence – including props, collectables and mementos.



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08PROM13

2008

Prom ticket

Dating back to 1895, the Proms are a series of orchestral classical music presentations. They've been staged at London's Royal Albert Hall since 1941, after the previous venue – the Queen's Hall – was destroyed in the Blitz.

In 1998 the concept of a 'family' prom was introduced, centred around the children's magazine show *Blue Peter*. But in 2008, after the success of a recent *Children in Need* concert, the theme was switched to *Doctor Who*. These less formal evenings boasted a relaxed atmosphere, audience participation, and – crucially – more affordable tickets. Sara Richards of Cambridgeshire still treasures hers.

POLICE PUBLIC CALL BOX

"My mum bought them when they went on sale – she sat for so long staring at the computer screen," she recalls. "I was 11 years old and I was absolutely obsessed with *Doctor Who*."

Concentrating mainly on extracts from Murray Gold's scores for recent series, conductors Ben Foster and Stephen Bell also led the BBC Philharmonic through works by Holst, Wagner and Prokofiev. "Whoever decided on the pieces clearly has similar taste to me, as so many of my favourites were played," says Sara. "My highlight was *Song for Freedom* [from 2008's *Journey's End*]; there's something special about that part of the episode... Having that played by a live orchestra and with live singers and the whole audience clapping along was really magical."

The event was presented by Freema Agyeman, Noel Clarke, Camille Coduri and Catherine Tate. It was invaded by a Sontaran, a Dalek and even Davros himself, all played by the original actors from the television show. Most exciting of all was *Music of the Spheres*, written by showrunner Russell T Davies to compensate for David Tennant's unavailability. In this specially produced interactive episode, the Doctor delivered his own musical manuscript to the auditorium via a time portal, whereupon it cascaded over the orchestra, who attempted to play it as it fell. "It was a really great moment of the show, to have something new and connecting the on-screen parts with the audience," remembers Sara. "It was so cool and so special and just so *Doctor Who*."

During its 20th-century run, our beloved programme was considered by many to be little more than a children's trifle. After its timely revival, commentators agreed that it was in fact a phenomenon – pop culture at its finest. But in 2008, by placing it on the grandest national stage, the BBC Proms confirmed what we'd all known from the beginning: that *Doctor Who* is *art*.

Encore, Encore!

In 2010, a second *Doctor Who* prom was staged over two nights, concentrating on incidental music from Matt Smith's first season as the Doctor – presented by the man himself, alongside co-stars Karen Gillan and Arthur Darvill. Once again, a cavalcade of creatures from the show marauded through the auditorium, and this time they were joined by Gallifrey's finest, enlisting the help of a small child to defuse a glowing bomb.

DOCTOR WHO
LIVE
THE MONSTERS ARE COMING!

Shortly afterwards, a live tour entitled *The Monsters are Coming!* wound its way around nine venues across Britain, featuring the same mix of live music with pre-filmed segments and actors in costume infiltrating the audience, all corralled by Nigel Planer's Vorgenson – apparently the son of travelling showman Vorg from the 1973 classic *Carnival of Monsters*.

Back at the Royal Albert Hall, a third prom was staged in 2013. On this occasion, as well as pieces from the most recent episodes, a suite of tunes from the show's history was performed in honour of its 50th anniversary. Matt Smith shared hosting duties with Jenna Coleman, Peter Davison and Carole Ann Ford, while Dan Starkey and Neve McIntosh appeared in character as Strax and Madame Vastra.

2009

Bristol VR bus

Having appropriated the once ubiquitous police box as its exclusive visual furniture, it seemed inevitable that sooner or later *Doctor Who* would harness another quintessentially British totem: the famous red London bus. Or rather, a red *Bristol* bus (a Bristol VR bus, to be precise), developed by Bristol Commercial Vehicles and launched in Scotland in 1968.

For 2009's *Planet of the Dead*, officially considered *Doctor Who's* 200th story, two such buses were acquired to portray the Doctor's unwieldy runabout. One of them would go on to change the shape of the narrative – after its own shape changed in a bizarre crane accident.

Pushing the boat out (literally) for the most extravagant location shoot in the show's history, director James Strong opted to shoot the sequences set on the titular planet in the desert of Dubai. Rather than filming the bus in Cardiff and adding it via green-screen, the production team had one of the twins floated overseas on a huge tanker. This audacious plan went smoothly until the bus reached the dockyard, where it hit a slight snag – and a 30-foot shipping container.

"One morning in the first week of January, I was leaving my flat when [executive producer] Julie Gardner phoned," Strong told Benjamin Cook in **Doctor Who Magazine**. "She said, 'Um... there's been a little accident with the bus.'" Gardner was understating the problem. A colossal cargo unit had been dropped on top of the otherwise pristine bus, completely destroying the left-hand side of the upper deck. With no way to repair the damage and no time to replace it with its matching sibling, an ingenious solution was concocted at an emergency meeting with head writer Russell T Davies.

Opposite page top left: A ticket for the 2008 *Doctor Who* prom. Photo courtesy of Sara Richards.

Opposite page top right: The prom included *Music of the Spheres* – a new scene featuring the Doctor (David Tennant).

Opposite page below left: The TARDIS-shaped souvenir programme, and the orchestra playing at the concert.

Opposite page below centre: Matt Smith, Karen Gillan and Arthur Darvill at the 2010 prom.

Opposite page below right: Promotional material for 2010's *The Monsters Are Coming!*, which starred Nigel Planer as Vorgenson.

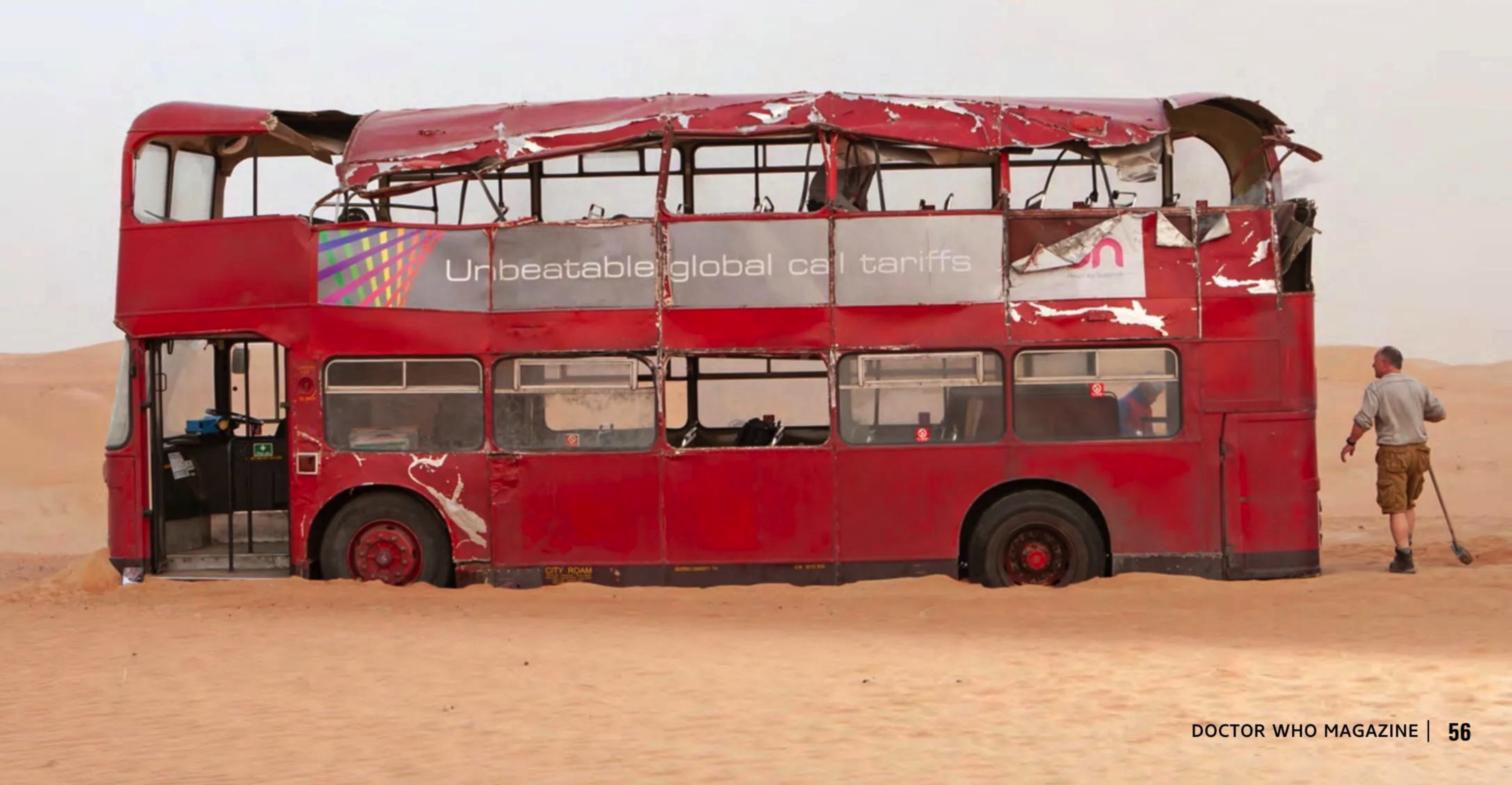
Left: David Tennant (as the Doctor) and Michelle Ryan (as Lady Christina de Souza) on location in Dubai for *Planet of the Dead* (2009).

Below inset: Director James Strong.

Bottom: The battered Bristol VR bus in the desert.

> **This audacious plan went smoothly until the bus reached the dockyard, where it hit a slight snag – and a 30-foot shipping container.**

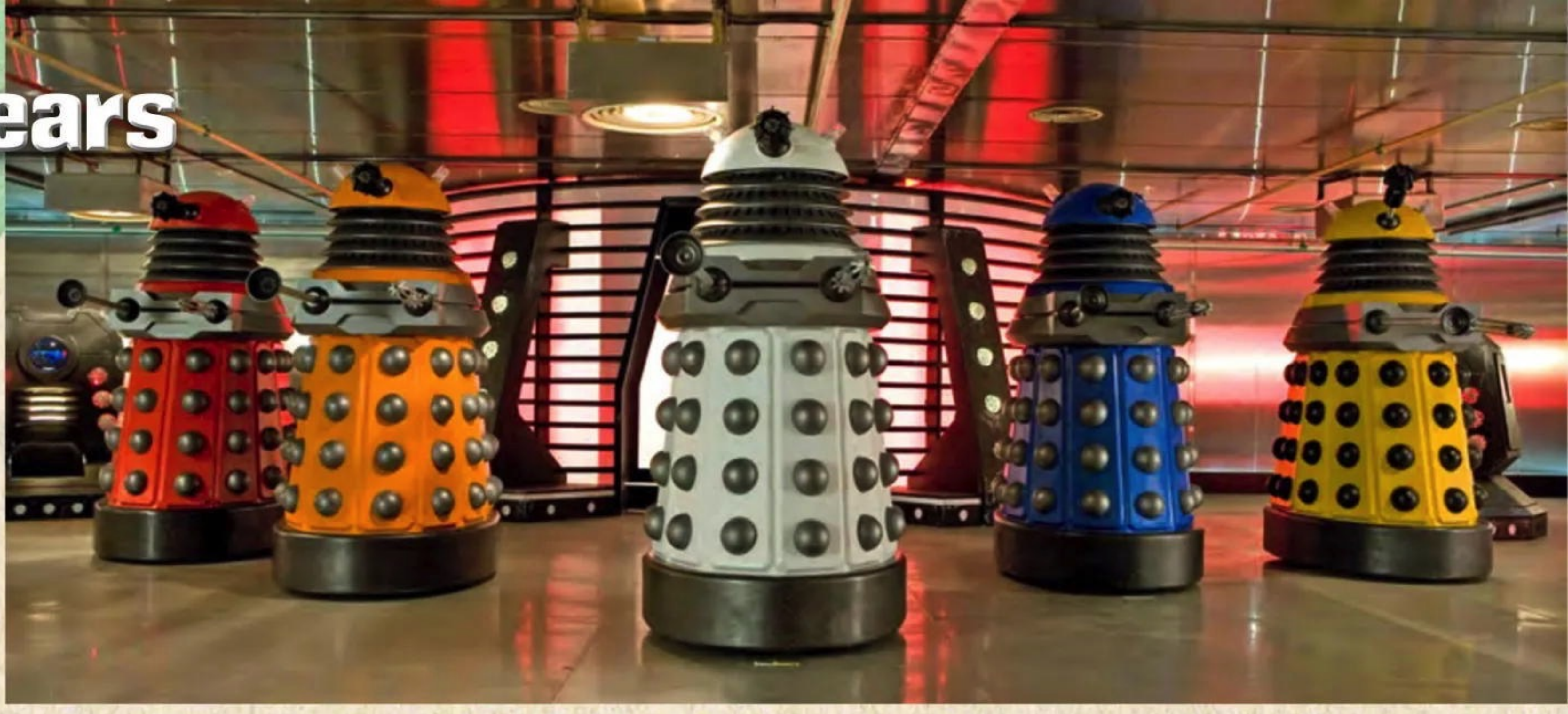
"Russell's response was, 'OK, let's embrace it'," recalled Strong. "'Let's say that the bus was damaged on its way to the alien planet.'" With the addition of some extra distressing and a few nifty smoke and spark effects, the smouldering red giant looked even more striking against the sandy plains – as well as underscoring the inherent peril of travelling by wormhole. And once the identical bus waiting at home had been deliberately smashed up to match, the story flowed perfectly, with nobody the wiser (as long as they'd managed to avoid the extensive newspaper coverage). Thus, if any one object stands as a symbol of the programme's uncanny knack for turning trouble into triumph, it's that beautiful, battered old bus. →



60 Objects, 60 Years

2010

New Paradigm Dalek



It seems an odd disconnect that, as the Doctor is forever changing, their greatest adversary the Daleks never do. While the Cybermen have been through so many guises they might represent several different races, the sons of Skaro have remained remarkably consistent in appearance (disregarding a rainbow of paint jobs, and minor details). Indeed, the biggest surprise about the chunky 'new series' Daleks in 2005 was that they looked pretty much like they had when they debuted over 40 years previously.

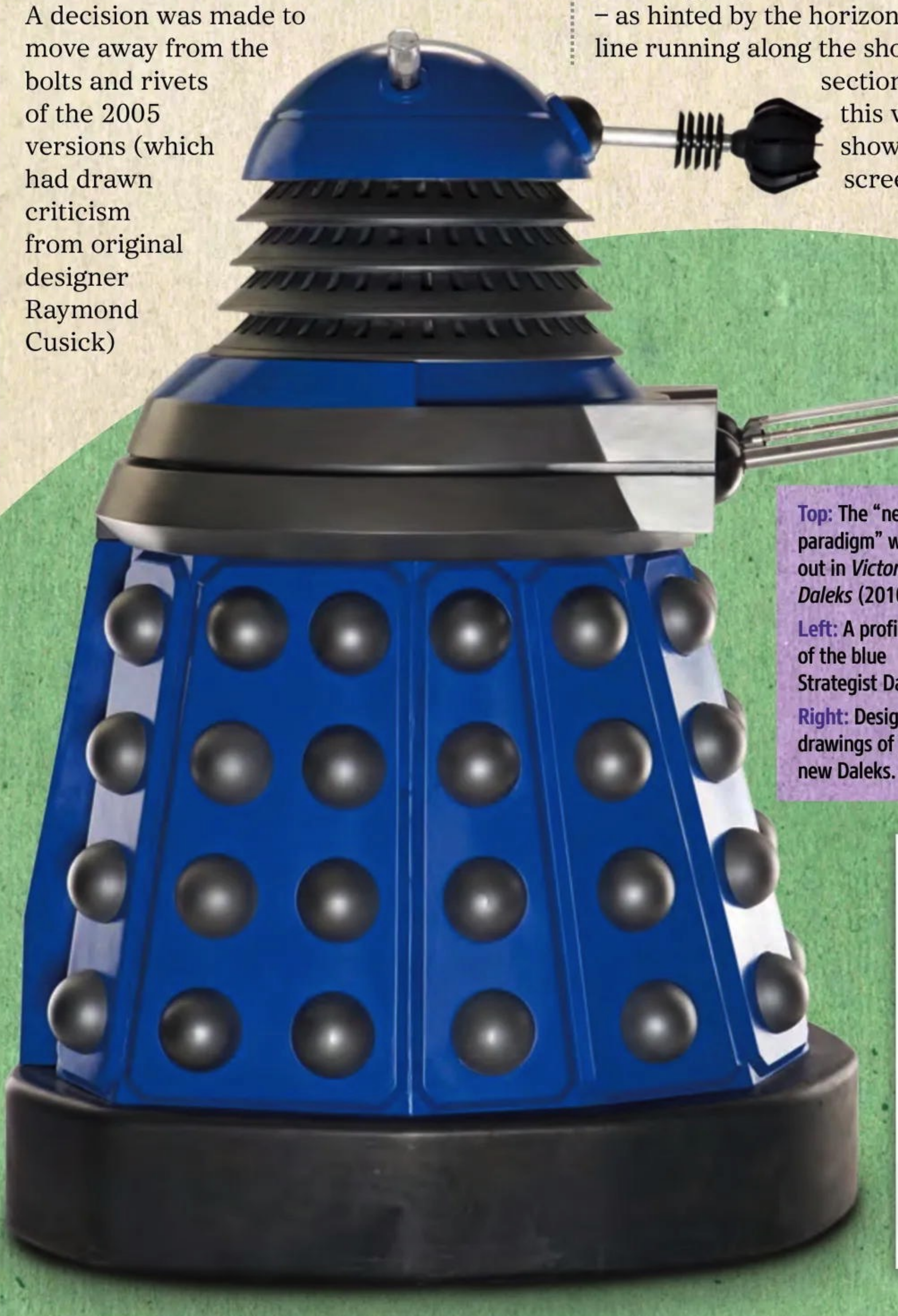
This consistency was interrupted in 2010, when five completely new casings were built for Mark Gatiss' *Victory of the Daleks*. Part of incoming producer Steven Moffat's plan for the new series of *Doctor Who* was to treat it as a 'soft reboot', featuring new actors, sets and props across the board. With a general directive to make the tin terrors "more frightening", designer Peter McKinstry looked towards the tall, colourful Daleks from the 1960s movies. A decision was made to move away from the bolts and rivets of the 2005 versions (which had drawn criticism from original designer Raymond Cusick) towards the clean lines of an impregnable, clearly alien technology.

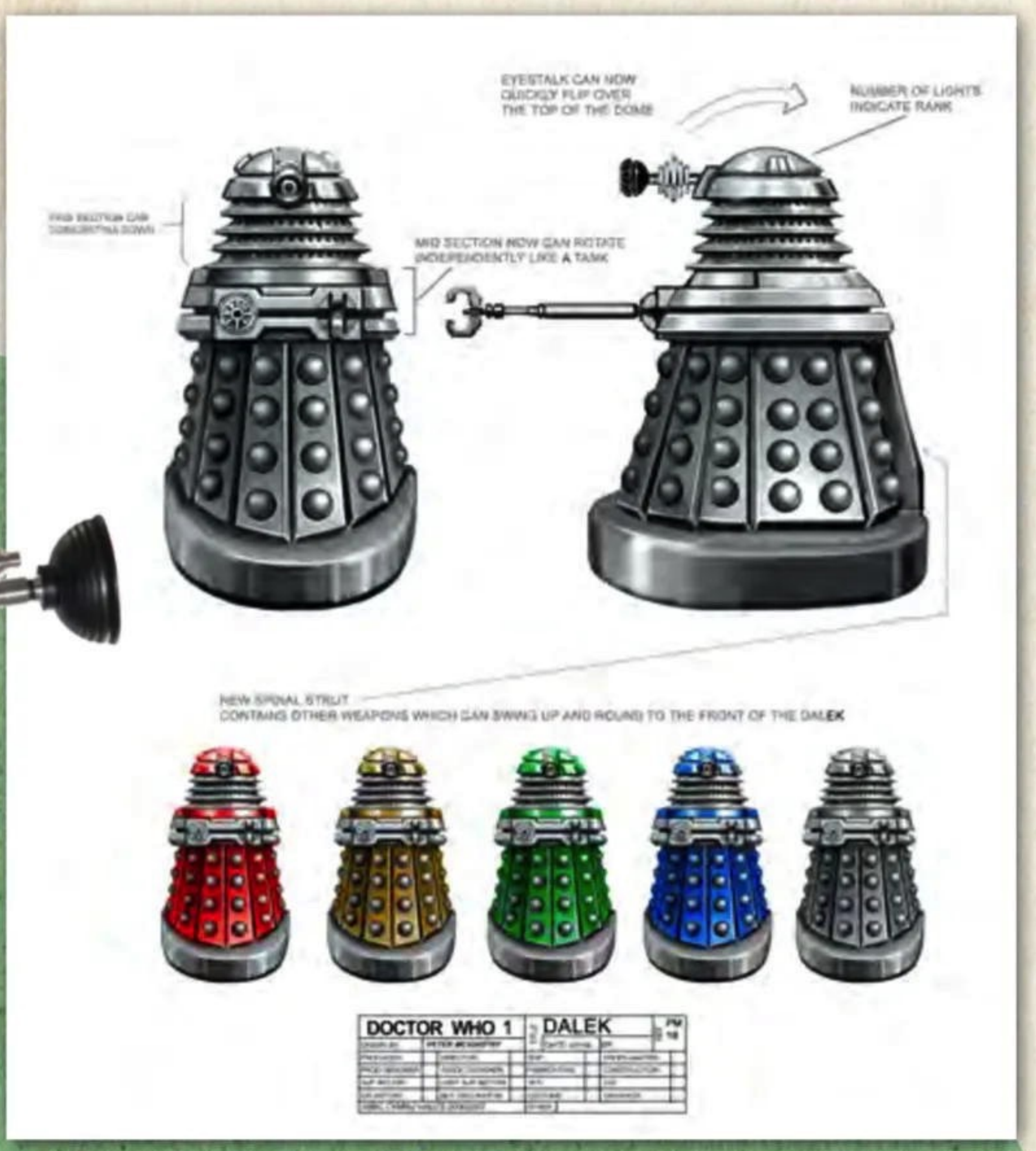
When the five gleaming hulks rolled out of the progenitor chamber on their spaceship, audience reaction was decidedly mixed. Although their increased size, heightened menace and fruity colour schemes were embraced by some, a particular bone of contention was the raised area on the back of the units. This created the impression that the creatures' head and neck sections were jutting forward, and became (un)affectionately known as a 'hump'. The explanation given was that this protrusion would have stored and facilitated the swapping of different weapons arms – as hinted by the horizontal line running along the shoulder section – but this wasn't shown on screen.

> **A decision was made to move away from bolts and rivets towards the clean lines of clearly alien technology.**

Before long, the 'Fatleks' (as they were ungraciously nicknamed) were quietly retired from the show – first reimagined as a distinct 'ruling class' presiding over 2005-style grunts, and then reduced to guest appearances among mass gatherings of Daleks from every era, before disappearing altogether.

It's intriguing to note, however, that the 'hump' that drew so much ire has a direct precedent in the original 1963 blueprints drawn up by prop-makers Shawcraft. These feature a "hinged panel" on the rear of the skirt, complete with references to extra appliances rotating along the middle. It may be, then, that this dramatic overhaul – apparently playing so fast and loose with the original concept – was actually more faithful than anyone realised.

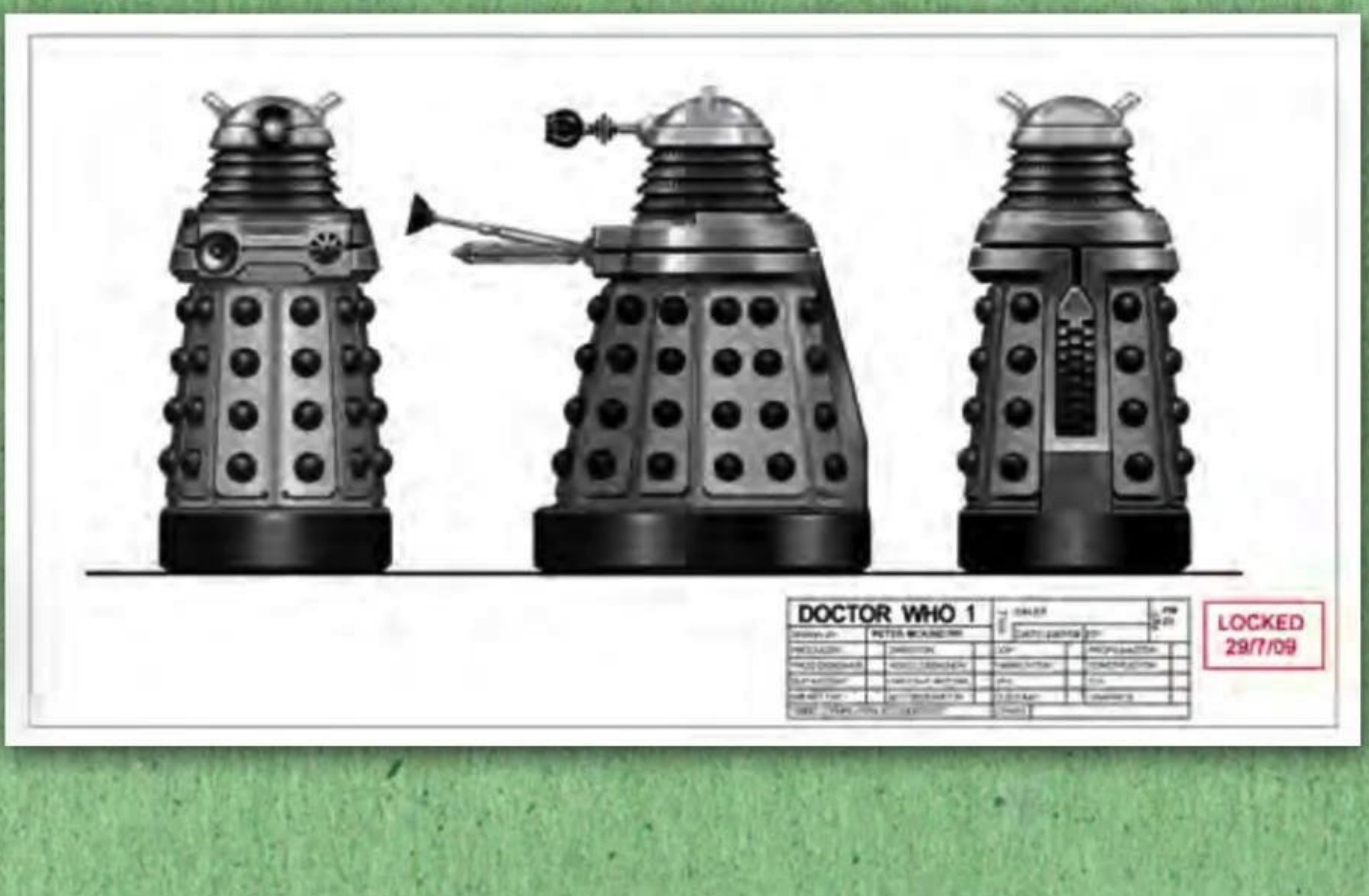



EYESTALK CAN NOW QUICKLY FLIP OVER THE TOP OF THE DOME
NUMBER OF LIGHTS INDICATE RANK
MID SECTION NOW CAN ROTATE INDEPENDENTLY LIKE A TANK
NEW SPINAL STRUT
CONTAINS OTHER WEAPONS WHICH CAN SWING UP AND ROUND TO THE FRONT OF THE DALEK
DOCTOR WHO 1
DALEK

Top: The "new Dalek paradigm" was rolled out in *Victory of the Daleks* (2010).

Left: A profile view of the blue Strategist Dalek.

Right: Design drawings of the new Daleks.



2011

Junkyard console design

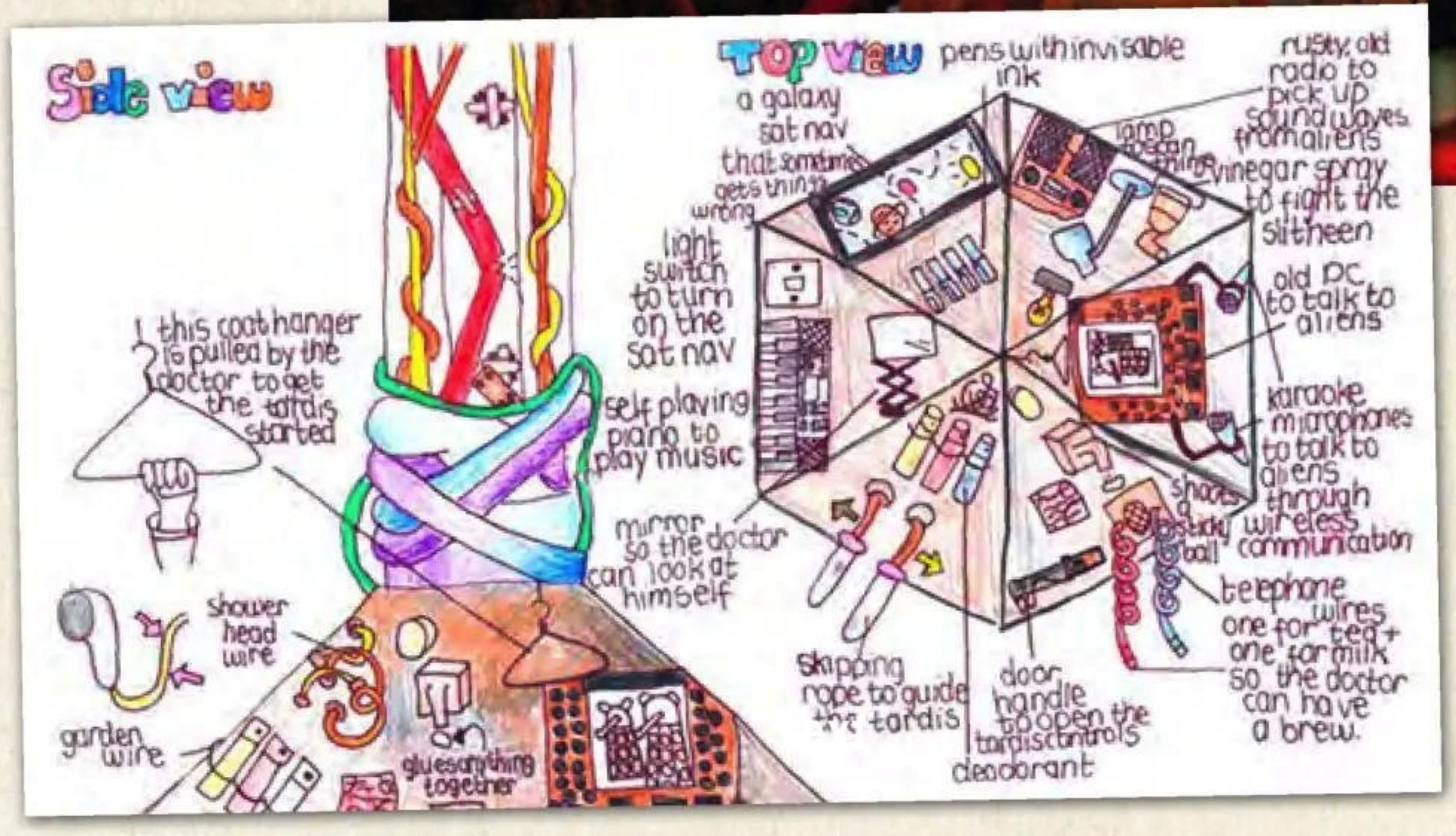
Left: Idris (Suranne Jones) and the Doctor (Matt Smith) with the makeshift TARDIS console in *The Doctor's Wife* (2011).

Below inset: The prize-winning console design and its creator, Susanne Leah.

Bottom left: Patrick Troughton (as the Doctor), plus *Blue Peter* presenters John Noakes, Valerie Singleton and Peter Purves, sift through the entries for the 1967 'design a monster' competition.

Bottom right: David Tennant and *Blue Peter* presenter Gethin Jones with the winning entry in the 2005 competition – the Abzorbaloff, by William Grantham.

The usual route to creating physical artefacts for *Doctor Who* is a background in design followed by a series of placements and apprenticeships, and quite probably years of work on other projects before nabbing the top job. Or you could simply win a competition with a single inspired illustration and then watch in amazement as a team of professionals bring your vision to life, before the Doctor himself dances around it, pulling its levers and stops like an antique church organ and generally looking completely at home.


Side view
Top view
pens with invisable ink
rusty, old radio to pick up sound waves from aliens
a galaxy sat nav that sometimes gets things wrong
lamp
vinegar spray to fight the Slitheen
light switch to turn on the sat nav
old PC to talk to aliens
this coat hanger is pulled by the doctor to get the tardis started
karaoke microphones to talk to aliens through wireless communication
self playing piano to play music
shades
sticky ball
mirror so the doctor can look at himself
telephone wires one for tea + one for milk so the doctor can have a brew.
shower head wire
skipping rope to guide the tardis
door handle to open the tardis controls
garden wire
glue something together
deodorant

This is what happened to schoolgirl Susanne Leah, winner of *Blue Peter*'s 2009-10 competition to design a new TARDIS console for an upcoming episode. Upon announcing the nationwide initiative, the judges were inundated with thousands of entries, which were duly separated into three different age groups for consideration by *Blue Peter* editor Tim Levell, *Doctor Who* production designer Edward Thomas and head honcho Steven Moffat. Ultimately, it was up to actor Matt Smith to pick the winner from the best in each category, and the concept he chose was Susanne's.

With its shower heads, skipping ropes and light switches, it's clear that the sketch had been drawn with Edward Thomas' advice firmly in mind. Outlining the project with *Blue Peter* presenter Andy Akinwolere, he'd asserted that the challenge was "about being clever with what you find about the house." When pressed for an insight into her artistic process, Susanne explained, "I just sort of walked around my house and saw what everyone was doing," demonstrating a laser-like ability to follow a brief. We're still not sure which member of her family was making tea with telephone wires, however.

The finished console finally turned up in 2011's *The Doctor's Wife*, cobbled together in-universe by the Doctor himself. In reality, the prop was created with admirable fidelity to Susanne's drawing by Michael Pickwoad – augmenting her ideas with some of his own, while retaining key items like the old radio, handheld microphones and kiddy keyboard.

The resulting collaboration proved so popular that it has since been immortalised as both an action figure play-set from Character Options and as a highly detailed model from Hero Collector.

During her visit to the *Doctor Who* set, the bow-tied Time Lord told Susanne she should be very proud of her achievement. Her reply was as simple as her design was complex: "I am."

Back to the Drawing Board

In 1967, *Blue Peter* held a 'design a monster' competition, judged by incumbent Doctor Patrick Troughton. Three of the many thousand entries were eventually realised by the BBC Visual Effects Department, later going on display at the Schoolboys and Girls exhibition in Olympia. When confronted with her own 'Steel Octopus' invention, four-year old Karen Dagg burst into tears – not, she clarified, out of fright, but out of disappointment that it was too small and cute.

In 2005 the exercise was repeated, this time with a promise from series architect Russell T Davies (who had unsuccessfully entered the 1967 competition) that the winning design would appear in the programme itself. Out of a record-breaking 43,920 hopefuls, nine-year old William Grantham was informed by actor David Tennant that his Abzorbaloff creature would star in 2006's *Love & Monsters*. Alas, history repeated itself when William visited the set and noted that the green alien was intended to be "the size of a double-decker bus".

POLICE BOX
3rd
2nd

In 2012, three gadgets designed by *Blue Peter* competition winners Amber, Arthur and Connor were selected by executive producer Steven Moffat and turned into functioning props for use by the Paternoster Gang in 2014's *Deep Breath*. Luckily, these were all the right size.

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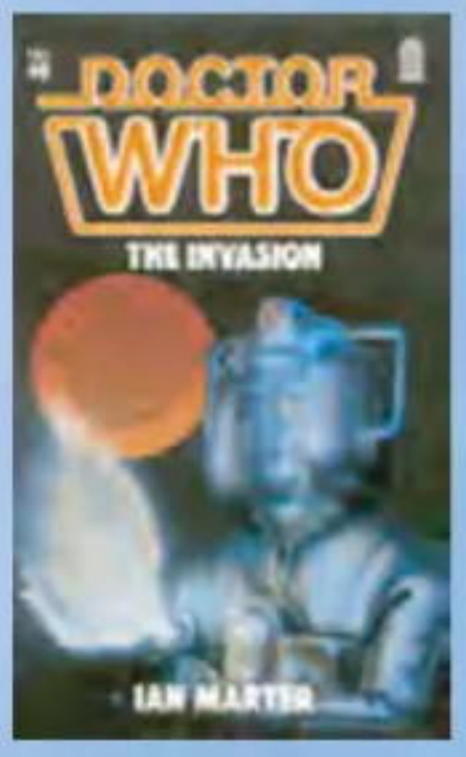

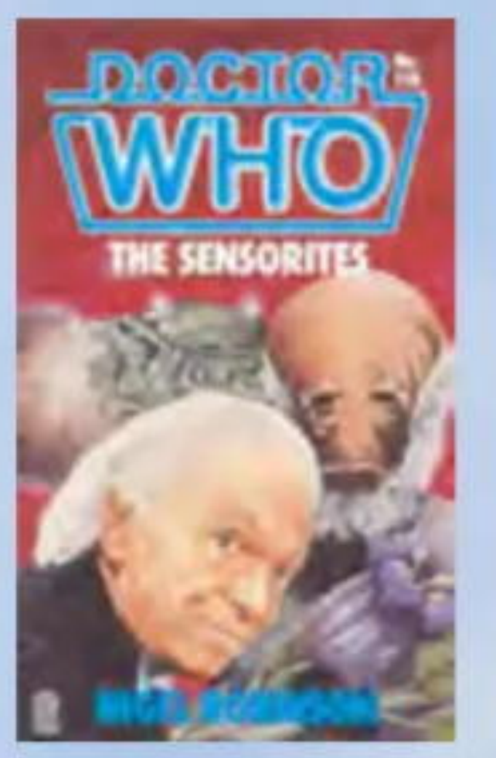

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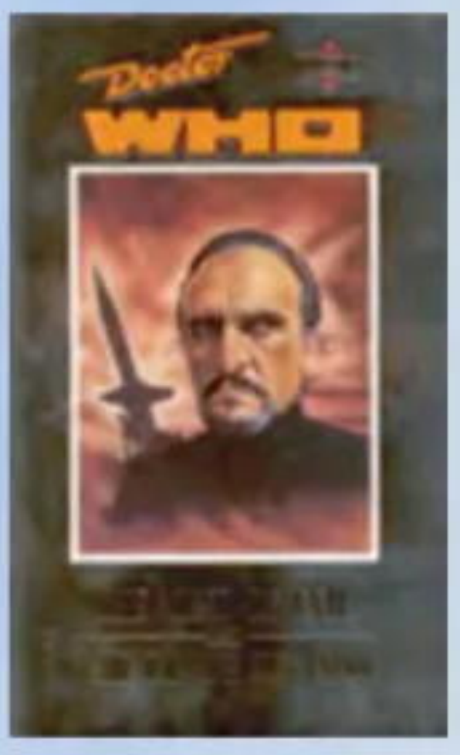

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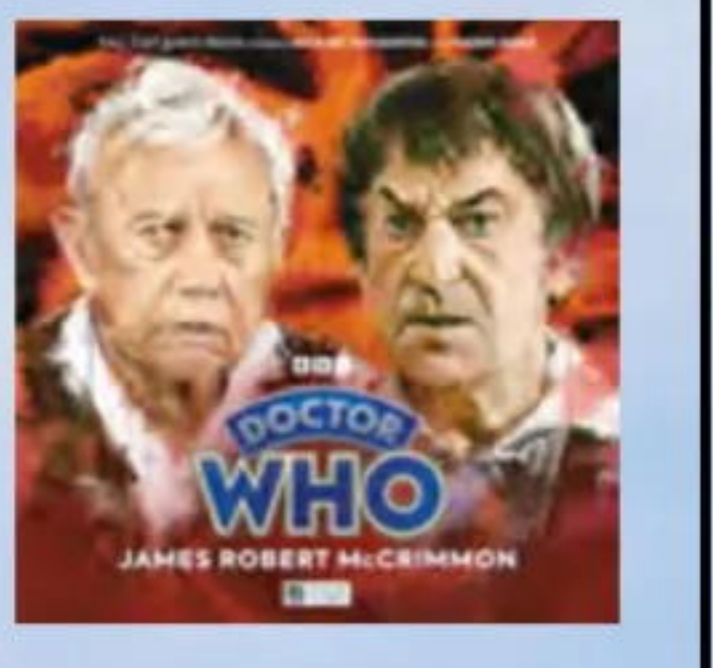

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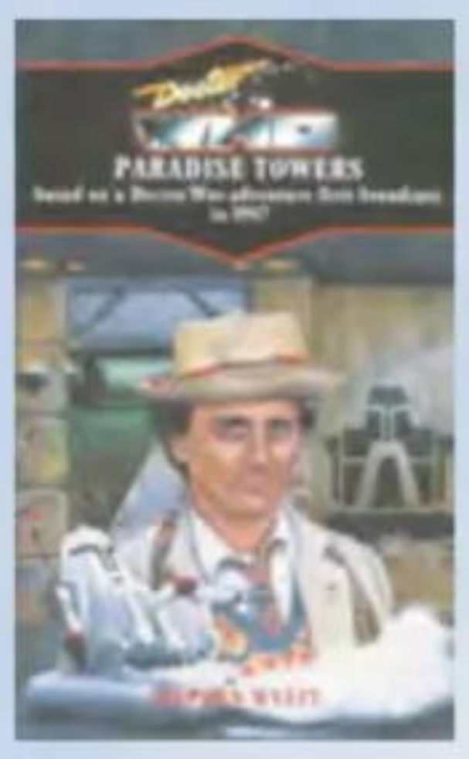
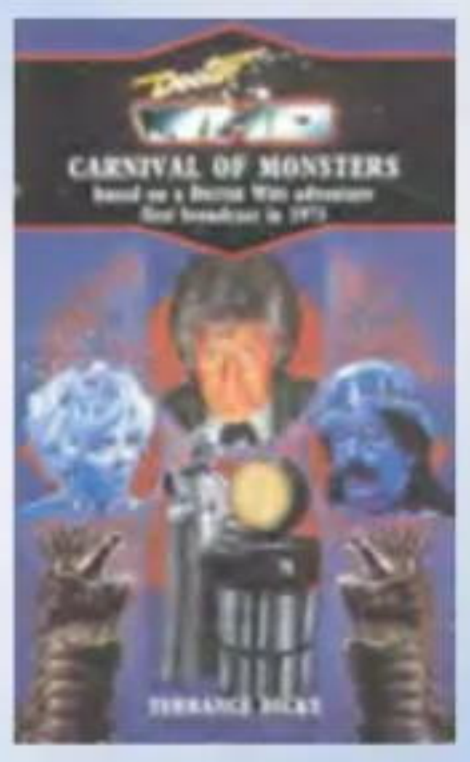

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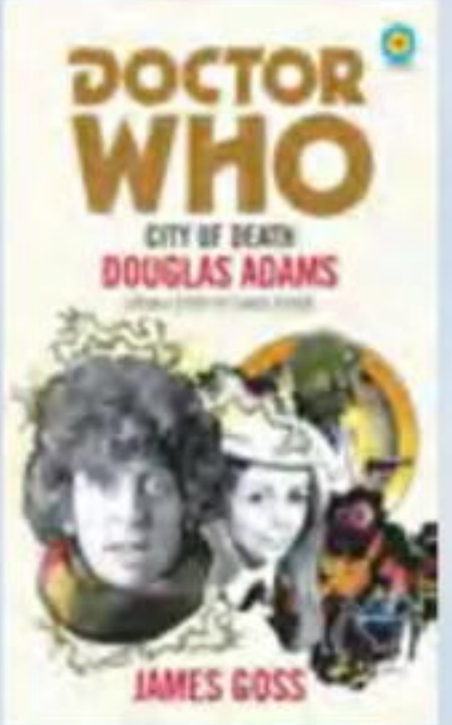

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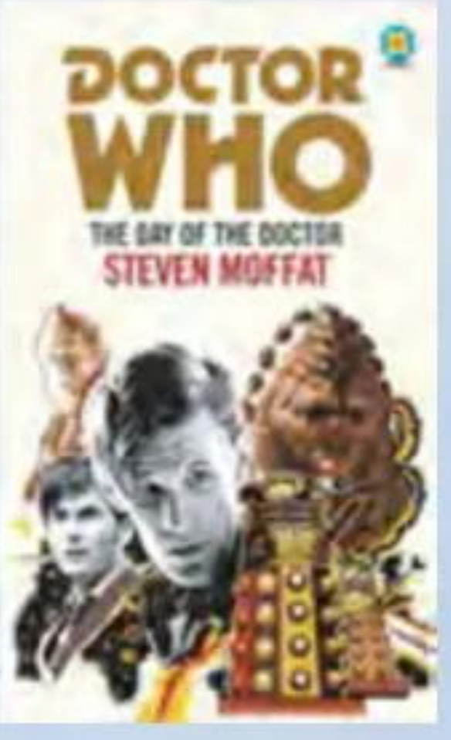

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The Trial of a Time Lord

Parts Thirteen and Fourteen

Elevating futility to a high art, **Alan Barnes** seeks to untangle the final act of the Sixth Doctor's last hurrah.

Famously, *The Trial of a Time Lord* was meant to end differently. In writer/script editor Eric Saward's original Part Fourteen, we'd have learned that the Doctor's shadow-self, the fugitive Valeyard, had materialised his TARDIS around a "time vent" and was threatening to open it – causing a devastating "surge of time" to enter the continuum. As the Doctor advanced on the Valeyard in his ship's control room, the villain opened the vent door: "Blinding white light floods into the room accompanied by what sounds like a massive, primeval roar." Watched by the roguish Glitz, the pair grappled on the edge of the vent, then fell in – turning and tumbling in freefall...

All this was modelled on Sherlock Holmes' presumed-fatal fight with his nemesis, Professor Moriarty, at the Reichenbach waterfall in Conan Doyle's *The Final Problem*. But can it be a coincidence that Granada Television's lavish adaptation of that particular adventure, which ended with shots of stuntmen Marc Boyle and Alf Joint plummeting 365 feet on cables into the depths of the actual Swiss falls, first aired on 29 September 1985 – at exactly the time the 'Trial' concept was being developed?

The vent business was Saward's own interpretation of original writer Robert Holmes' plan for the finale – but Holmes died shortly after delivering Part Thirteen, so we can't know how he intended to reach a similar conclusion. We might find some clues in his draft of the penultimate episode, though. Fantasy Factory receptionist Bencray's comment on the inconsistencies of the quasi-Victorian world created by the Valeyard in the Matrix, for example: "I'm always telling 'em they should take more care with the scripts. But do they listen? They do not! As long as it ends happily with the death of the challengers, that's all they bother about."

As long as it ends happily with the death of the challengers: a foreshadowing, obviously. Given the metafictional playfulness shown here, one can't help but wonder if the final 'scene' conjured up by the Valeyard might have been an *even more* explicit evocation of the finale of *The Final Problem*, with the Valeyard *actually naming* himself the Doctor's Moriarty?

How very Holmesian that would have been...

Above: The Valeyard (Michael Jayston) and the Doctor (Colin Baker) in *The Trial of a Time Lord* (1986).

Opposite page top: The Master (Anthony Ainley) makes a surprise appearance on screen in the courtroom.

Part Thirteen

First Broadcast Saturday 29 November 1986

On trial in the Time Lords' space station courtroom, the Doctor faces an additional charge: genocide against the genetically modified Vervoids!

01m 16s The Doctor (Colin Baker) insists that much of the evidence given by the prosecuting Valeyard (Michael Jayston) would have made "Ananias, Baron Munchausen and every other famous liar" blush. The story of Ananias is a deep cut from the *New Testament*, related in the *Acts of the Apostles*. Peter called out Ananias for secretly pocketing proceeds from the sale of property: "You did not lie to us but to God!" At which, Ananias fell down dead...

Regarding the Baron, the Doctor perhaps means the real-life military raconteur Karl Friedrich von Münchhausen (1720-97) rather than his fictional counterpart 'Munchausen' – whose even-more-embellished exploits were first described by the author Rudolf Erich Raspe in 1785. (He might have met him, after all.)

In both Robert Holmes' original and Eric Saward's rehearsal draft, the presiding Inquisitor (Lynda Bellingham) remarked on how all criminals challenge the veracity of the evidence: "The difference here is that the evidence we have seen was not circumstantial, not open to interpretation, but hard facts drawn from the matrix [sic] itself." Countered the Doctor: "If you believe all that's in the matrix, ma'am, you'll believe anything. With respect."

01m 56s Summoned by the Inquisitor, the Keeper of the Matrix (James Bree) testifies that no one can enter the Matrix without the "Key of Rassilon" (sic) that hangs around his neck. This, presumably, is not to be confused with the museum-kept *Great* Key of Rassilon, from *The Deadly Assassin* – an ebonite rod used to activate the Eye of Harmony buried beneath Gallifrey's Panopticon – or the *other* Great Key of Rassilon, from *The Invasion of Time* 1978) – a regular-looking, formerly lost key used to arm the forbidden demat gun. Perhaps, then, this was originally Rassilon's *personal* key to the Matrix – ie, the electronic repository last mentioned in *Arc of Infinity* (1983). In that story, all five members of the High Council seemed to have free access to the Matrix, meaning one of them was able to steal data from inside it (see last issue). In which case: might security have been tightened up afterwards, leading to the creation of the post of Keeper?

03m 01s Meanwhile, a light beam from the space station captures two small caskets and brings them aboard. These, we'll discover, are witnesses summoned not by the Time Lords, but another party – one who must have some control over the station's mechanisms, since an identical beam brought the TARDIS aboard in Part One.

Criminal-for-hire Glitz (Tony Selby) and the Doctor's future companion Melanie (Bonnie Langford) emerge. Perhaps due to a miscommunication, Holmes' first draft opened with Mel already beside the Doctor, telling the court that the Valeyard's evidence was "obviously a put-up job!" Therefore, Glitz alone was transported aboard the space station in "a casket rather like the ornate objects sold on the U.S. [sic] death market" – sliding the lid aside to mutter, "What I do for grotzis..." Eric Saward papered over the discontinuity by having Mel arrive likewise in the rehearsal version.

Where has Mel come from, exactly? In the Target Books novelisation by Pip and Jane Baker, Mel had been "immersed in writing an experimental programme for one of the TARDIS's complex computers" when she suddenly found herself "incarcerated in a custom-made casket." (At the time, the TARDIS was parked on Oxyveguramosa – "a verdant stellar fragment in the Apus Constellation.")

04m 26s When Glitz and Mel enter the courtroom, the Matrix screen reveals the person who sent them: the Master (Anthony Ainley). "Who's that?" asks Mel – seemingly contradicting the character breakdown crafted by producer John Nathan-Turner on 5 July 1985, which described how: "In 1986, when the Master attempted a massive computer fraud, involving all the banking houses in the world, Melanie joined forces with the Doctor, helping to defeat the Master's dastardly plan..." (It's just possible, however, that this involved a different incarnation of the Master, or that Mel never became aware of the Master's involvement – as in the 1997 BBC Books novel *Business Unusual*, in which Mel first meets the Doctor while he's dealing with the aftermath of the stated Master-led fraud.)

The Master was last seen in *The Mark of the Rani* (1985) – trapped in the Rani's accelerating TARDIS, menaced by a rapidly growing tyrannosaurus. In their novelisation, the Bakers explain how the enlarging creature snapped its neck on the ceiling. But the time spillage that caused this was the result of the Doctor's entirely deliberate sabotage – so, presuming that the dinosaur was the only living example →

Essential Info

▶▶ The two-part finale to the season-long *Trial* saga was originally given to veteran writer Robert Holmes (right) to develop. Tying up loose ends from his scripts for Parts One to Four, the story commissioned under the title *Time Inc* would also reprise the surreal Matrix setting from *The Deadly Assassin* (1976), one of Holmes' greatest hits.

▶▶ Holmes delivered Part Thirteen, titled *The Fantasy Factory*, late in March 1986. Shortly afterwards, he was admitted to hospital with a serious liver condition, leaving script editor Eric Saward to pick up the pieces. Burned out by the tortuous development of the *Trial*, Saward declared his intention to resign – rewriting Part Thirteen before his departure, then writing Fourteen as a freelance contribution.

▶▶ Saward's script concluded with a shot of the Doctor and the villainous Valeyard tumbling through a time vent – with companion Mel saying, in voiceover, how she was sure the Doctor would succeed in escaping. "If he doesn't," replied the Keeper of the Matrix, "the vent will remain his prison for eternity!" Cue end titles. Fearing cancellation, producer John Nathan-Turner got cold feet over the planned open ending, but Saward refused to rewrite it.

▶▶ Holmes died on 24 May, aged just 60. Soon after, Saward withdrew his script.

▶▶ Parts Nine to Twelve writers Pip and Jane Baker were given just days to write a final episode entirely of their own devising, without knowledge of Saward's draft. They were also required to incorporate locations previously selected by first-time *Doctor Who* director Chris Clough – including the Gladstone Pottery Museum in Stoke-on-Trent. Saward's draft had included a sequence in which the Doctor found himself stuck on an infinitely circular walkway alongside an illusory Mel; the inside of one of the Museum's famous bottle kilns would have provided a suitably circumnavigable environment.

▶▶ Two days were spent recording the beach sequences at Camber Sands, East Sussex (from Monday 23 June, below), followed by four nights at the Potteries (from Monday 30 June). A further two days' Television Centre recordings were required to complete the finale (from Wednesday 16 July).

Right: The Doctor is accosted by hands emerging from a water barrel!

Below: The Master has his own sinister motives for interfering with the Doctor's trial.

Opposite page top: Entering the Fantasy Factory, the Doctor and Glitz (Tony Selby) encounter the officious Mr Popplewick (Geoffrey Hughes).

Opposite page below: The Doctor is dragged under quicksand.

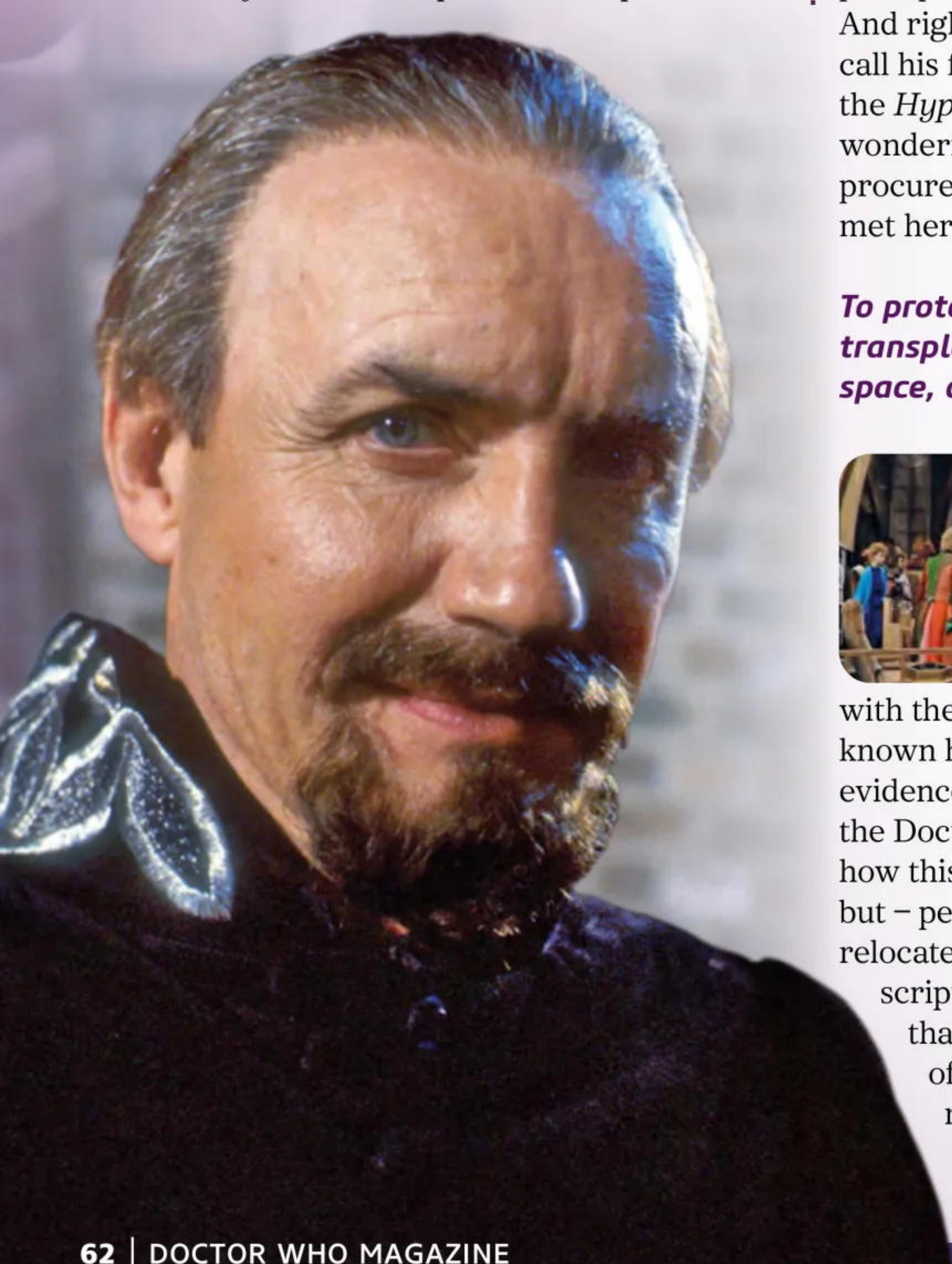
→ of its species, had the Doctor committed genocide *before* the Vervoids incident...?

Also according to the Bakers' book: the Master acquired his copy of the Key by mesmerising one of the Elzevirs – microtechnology experts from the Moon of Leptonica, to whom the Time Lords had delegated the tedious task of Matrix maintenance (apparently).

The Master claims to have sent the Doctor "two star witnesses" in Glitz and Mel – ie, witnesses who can "rebut the evidence of the Matrix" (as the Inquisitor said at the start of this scene). He's sent Glitz to testify regarding events on the planet known as Ravolox (as seen in Parts One to Four) – but why send Mel? By far the best way to prove that the Matrix has been got at, and thereby stop the trial in an instant, would be to produce the Doctor's former companion Peri, since (as we'll see) the Master knows that she's alive and well, despite her death being screened to the courtroom in Part Eight. Therefore, the Master must have some *other* motive in summoning the super-truthful Mel from the Doctor's future: to confirm that, despite the Matrix falsifications, the future Doctor really *will* commit genocide aboard the spaceship *Hyperion III*?

When the Valeyard pretends not to know him, the Master comments on the shortness of his memory. In both Holmes' draft and Saward's rehearsal script, this led directly into the revelation of the prosecutor's true identity: "The Valeyard – or, as I have always known him, the Doctor – is amongst my most constant and determined foes." (The Master's ultimate foe, in fact?)

Here, the Master described the Valeyard as simply the Doctor's "twelth [sic] and final incarnation". Mel suggested that the Valeyard was very like the Doctor round the eyes: "And the mouth. When I first saw him I thought to myself –" The Doctor tried to interject – "Shut up!" – whereupon, in Holmes' original, the Inquisitor asserted her authority: "I should be obliged if you would all do so." (In the rehearsal version, Mel instead carried on undaunted, pointing at the Valeyard: "I thought... he has to be the Doctor's brother.") Ruling the Master's claim irrelevant, the Inquisitor called the Doctor to examine Glitz...



A pair of grabbing hands emerge from a water barrel to drown the Doctor.

The Master sent his "business partner" Glitz after scientific secrets harvested from the Matrix by the so-called 'Sleepers' – three Andromedans based on Earth (as described in Parts One to Four). "That's it, Doc. Now we're getting at the dirt!" exclaims Mel – prompting the Doctor to make a face: "Doc?" And rightly so – because he didn't hear her call his future self 'Doc' at any point during the *Hyperion III* evidence. Perhaps he's wondering if she's the real Mel, or a double procured by the Master? He's not properly met her yet, after all...

To protect their secrets, the Time Lords transplanted the Earth across time and space, and renamed it Ravolox.

09m 42s The Master explains that when the Doctor blundered upon the Ravolox conspiracy, the High Council made a deal with the Valeyard – "or, as I've always known him, the Doctor" – to adjust the evidence in return for the remainder of the Doctor's regenerations. We've seen how this revelation originally came earlier, but – perhaps for dramatic impact – it was relocated to the end of the scene at camera script stage, with the Master now claiming that the Valeyard was an amalgamation of the darker sides of the Doctor's nature, somewhere between his twelfth and final incarnation.

11m 37s Pursuing the runaway Valeyard into the Matrix via the Seventh Door close by, the Doctor is deposited in a darkened alleyway. Originally, he spun round after hearing an evil laugh: "from his P.O.V. we momentarily see the back of the Valeyard as he disappears into a dense patch of yellow fog..."

The Doctor would appear to have arrived in Victorian England – hence the sounds of children singing *London Bridge is Falling Down* and a barrel organ playing *Can You Handle This?* (a track from the 1982 stock music LP *Hymns, Carols, Mechanical Instruments*).

Despite the Doctor having taken Glitz's hand to drag him through the Seventh Door, Glitz is dumped into the scene more than a minute and a half later, after a pair of grabbing hands emerging from a water barrel have tried to drown the Doctor. No clear explanation is given for the delay – but since Glitz brings a note from the Master, saying that the Valeyard has his base in something called the Fantasy Factory, it seems plausible that the Master intercepted his sometime associate en route.

The Factory proprietor is 'JJ Chambers'. Given the Valeyard's usual surroundings, was Holmes riffing on 'chambers of justice', perhaps?

In Holmes' draft, the Doctor and Glitz simply walked "out of the swirling fog", already following directions to the Factory previously given to Glitz by the Master. A hackney carriage pulled up beside them, and the Doctor asked the muffled cabman to take them to Postern Row – not realising he was the Valeyard in disguise (a swipe from *Dracula*, maybe?). "Here, this thing's going a bit ganooleri [sic], innit?" said Glitz, as the coach began to accelerate...

With his Postidion Life Preserver having saved him from being killed by a harpoon launched from the Factory, Glitz turns to leave – but the Doctor persuades him that the Valeyard will kill him as a witness: "You have a mean way of arguing," he originally replied. In Holmes' draft, Glitz threatened to depart after the suddenly driverless carriage ran out of control and crashed.

17m 29s Back in the courtroom, the Master relishes the confrontation between the Doctor and the Valeyard: "I think I'd lay a shade more odds on the Valeyard, though the possibility of their mutual destruction must exist. That would be perfect." Which is itself perfect, because it was the ending that Holmes and Saward had in mind for the entire serial – spelled out an episode early!

"You're despicable!" declares Mel. "So many compliments. May I say, you're a charming child?" responded the Master, in one of several snips that survive as deleted scenes on DVD and Blu-ray.

Chortling, the Master describes how his revelations will rock the High Council to its foundations: "What more could a renegade wish for?" he asks... in the last line of the last *Doctor Who* scene to be written entirely by Robert Holmes.

18m 36s Inside the Factory, the Doctor and Glitz encounter a fusty figure, Mr Popplewick – with actor Geoffrey Hughes (who'd given up his role as *Coronation Street* binman Eddie Yeats in 1983) failing to match Saward's visualisation of a "thin, angular" individual.

At scripting stage, the Popplewick scenes were meant for studio, since his office was described as "The lounge of the space ship redressed" (presumably the *Hyperion III*, from Parts Nine to Twelve). "Hi-tech vistani alloy walls cocooning what appears to be rather a crusty Victorian Clerk," noted the Doctor. "All very anachronistic."

Another, near-identical Popplewick inhabits the office beyond. The senior asks the Doctor to sign a consent form; in the event of his death, JJ Chambers will inherit his remaining lives. This element was extracted from Holmes' original, in which Factory receptionist Bencray obliged Glitz and the Doctor to do likewise.

22m 38s Opening the door to a waiting room, the Doctor finds himself alone on a windswept beach – one given a "vivid orange sky" at rehearsal script stage.

Grabbing hands pull the Doctor down... into quicksand!

London After Midnight

The Popplewicks replaced two versions of a character called Bencray, introduced in Robert Holmes' Part Thirteen.

The first was "an old sea-dog" with a wooden leg, who warned the Doctor and Glitz not to enter the Fantasy Factory: "I've counted many in, sir, and I've counted none out. That's a catsmeat gaffe in my opinion." Instead, he recommended the meat pies served in a "cookshop" close to Sweeney Todd's barbering business (ulp), and described a birthday night there in the company of three later victims of the serial murderer commonly known as Jack the Ripper. The second Bencray, who had a hook for a left hand, was the brother of the first, and spoke to the pair through a panel in the Factory's reception room.

After signing consent forms, the Doctor and Glitz stepped out into the London fog. Hearing anguished screams, the Doctor rushed off and saw the Ripper at work through a window: "a gas-lit shadow with a knife... its arm slashing and slashing again." Trying the rear of the property, the Doctor came face to face with two toffs – one the Duke of Clarence. "Now we have you, Jack," he said. Looking down, the Doctor saw that his clothes were "soaked in blood". Dodging the Duke's swordstick, he tripped backwards over a low wall, falling into the "black, oily water" of a wharf.

The episode ended on a shot of the Doctor "motionless in the water" – exactly like the controversial cliffhanger to Part Three of Holmes' *The Deadly Assassin*. But with intimations of cannibalism, a silhouetted murder and the Doctor drenched in gore, the ending would surely have been the *least* contentious aspect of Holmes' Part Thirteen, had it been made as written...

Part Fourteen

First Broadcast **Saturday 6 December 1986**

Glitz arrives too late to drag the Doctor out... but he rises from the sand, unmarked and unharmed.

03m 13s As clouds appear and disappear between shots of the weird Matrix landscape, an illusory Valeyard says that only killing the Doctor will set him free. When he refers to death as "The undiscover'd country, from whose bourn/ No traveller returns," he's quoting (as the Doctor observes) part of the "To be, or not to be" soliloquy from Shakespeare's *Hamlet*. This section, specifically, has the self-absorbed Prince of Denmark musing on how only "the dread of something after death" stops one from self-destruction – so is the Valeyard invoking these particular lines in the hope that the Doctor will just give up and grant him existence? Or is he just being pretentious?

The Doctor somehow identifies an oncoming mist as nerve gas – but why would he leap to such a conclusion? Perhaps because it explains why the Valeyard appeared only as an illusory presence...

Watching on, the Inquisitor says that they're not empowered to help the Doctor – which, in the Bakers' initial draft, led Mel to round on the collected Time Lords: "You parade of stuffed dummies! He's one of you! ... Call yourselves a superior species! No human being would see another in such terrible danger and do nothing!"

04m 29s Fleeing the gas, the Doctor and Glitz rush towards a hut – a course of action that might be more explicable had the Master's voice been heard from inside, as scripted: "Come in, Doctor..."

This distinctly functional hut, formerly the property of the Camber Harbour Authority, was originally envisaged as "a miniature Victorian chalet". It's the Master's TARDIS, of course – or maybe a Matrix doorway leading to the Master's TARDIS? (Which might be more logical.)

Discussion of the Master's reasons for rescuing the Doctor went on longer in the Bakers' draft – in which Glitz protested when the Master addressed him as "worm", and the Doctor mused on the nature of their partnership, asking Glitz: "What was it? A fifty-fifty arrangement? Or were you the forty-nine percent?" Turning a beatific smile on Glitz, the Master urged: "Sabalom. Sabalom. Remember our many fruitful collaborations. I beg you, friend, don't listen to him. Can you not perceive his motive?" But the profit motive was all that Glitz was interested in. Later, the Doctor pointed out that the Master had never suffered from his constraints, leading the Master to thank him: "I appreciate your magnanimity in conceding that." At this, Glitz exclaimed: "You'll be kissing and making up at this rate!" Perish the thought, said the Doctor...→

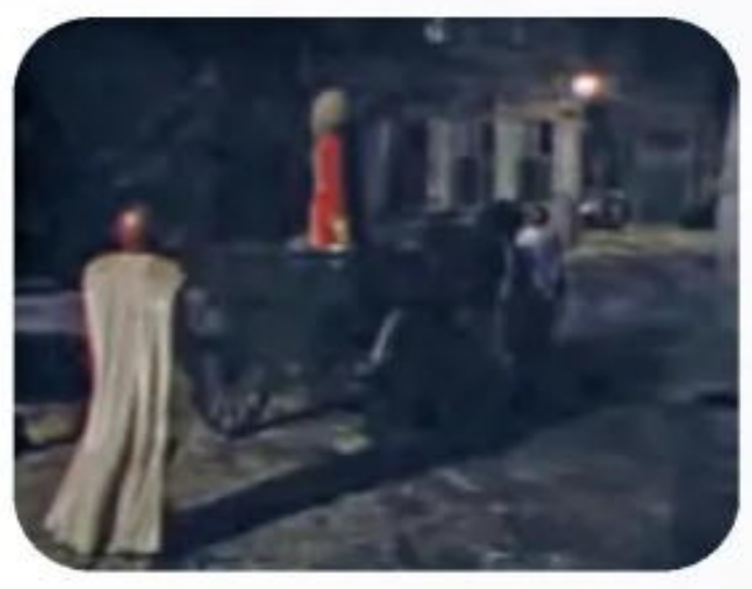
→In Saward's version of Part Fourteen, the Master extracted the Doctor from the beach illusion; meanwhile, the Valeyard held Glitz in the control room of his TARDIS.

06m 33s The Master's TARDIS materialises near the Factory, this time as a statue of Queen Victoria on a plinth – although its form was left vague by the Bakers, who described simply "an artefact compatible with potbank yard".

The Master and Glitz flee explosive quills thrown by the Valeyard, leaving the zombified Doctor to be approached by Mel. Soon, we'll discover that this is an illusory Mel – albeit one who *isn't* wearing her long light-blue cardigan... which the real Mel removed at **04m 21s**, before unsuccessfully bolting for the courtroom door. Surely, though, the fake Mel ought to be dressed exactly as the Valeyard last saw her, back in Part Thirteen? (*The Fact of Fiction* suggests that the production team missed a trick here!)

'Mel' leads the Doctor back outside the courtroom. In dialogue lost from the Bakers' first draft, she explained that the Time Lords had let her into the Matrix to persuade him to return. "Trick me into abandoning my pursuit of the Valeyard, you mean," countered the Doctor. "You're not thinking clearly. You're too emotionally involved," she told him. "Who wouldn't be when confronted with the dark side of their psyche?" he replied.

After Mel confirms the Doctor's account of the slaughter of the Vervoids, the Inquisitor sentences him to death – but it's an illusion...



13m 35s A tumbril carries the condemned Doctor, presumably to a place of execution. "It is a far, far better thing that I do, than I have ever done; it is a far, far better rest that I go to than I have ever known," he intones, quoting the imagined words of the hero lawyer who, for love, exchanges places with his condemned client at the end of Charles Dickens' *A Tale of Two Cities* (1859). Hence Mel's line, when she comes running to his rescue: "Never mind the Sydney Carton heroics." She surely can't actually hear what he's saying from a distance, but doubtless she recognises the scenario.

In the Bakers' novelisation, the "pox-scarred, unwashed denizens" of Paris pelt the Doctor with rotting vegetables before the tumbril stops in the shadow of the guillotine itself – where Mel emerges from the "malodorous" mob.

Illusion shattered, the Doctor tells Mel he saw himself being taken to "a death chamber" – not the guillotine. In which case – did he imagine Gallifreyan guards escorting him to a "place of termination", as in *Arc of Infinity*? Maybe he'd have expected Commander Maxil (Colin Baker) to escort him there, as before. (Another trick missed?)

Glitz does a deal with Popplewick – delivering the Doctor and Mel for a copy of the Matrix records destroyed on Ravolox.

21m 04s The Doctor reveals Popplewick to be the Valeyard in disguise. In Saward's version, Popplewick reappeared in monkish guise. Grabbing his habit, the Doctor accused him of being 'JJ Chambers' – but found himself clutching only an empty garment; Popplewick was just another illusion.

In an alcove, Mel identifies a "megabyte modum" (as scripted). Doubtless this is some device that she saw on her earlier travels with the future Doctor, and not to be confused with an entirely innocuous *modem*. The Doctor calls it a maser, but gives an incorrect acronym – it should be 'microwave amplification *by* stimulated emission of radiation', not '*and* stimulated emission'. (The maser business was a late addition to the Bakers' script, omitted from their novelisation. So who came up with it?)

It's actually a particle disseminator, designed to assassinate the Time Lords in the courtroom, via the Matrix screen. The Doctor sends Mel back to disconnect the screen; he doesn't say, but hopefully he knows she's got enough time to do so!

Top: Neither Glitz nor the Doctor suspect Mr Popplewick's true identity...

Above: The Valeyard – or, as the Master knows him, the Doctor!

Opposite page above: Mel (Bonnie Langford) and the Doctor discover a particle disseminator in the engine room of the Factory.

Opposite page below: Lynda Bellingham as the Inquisitor.

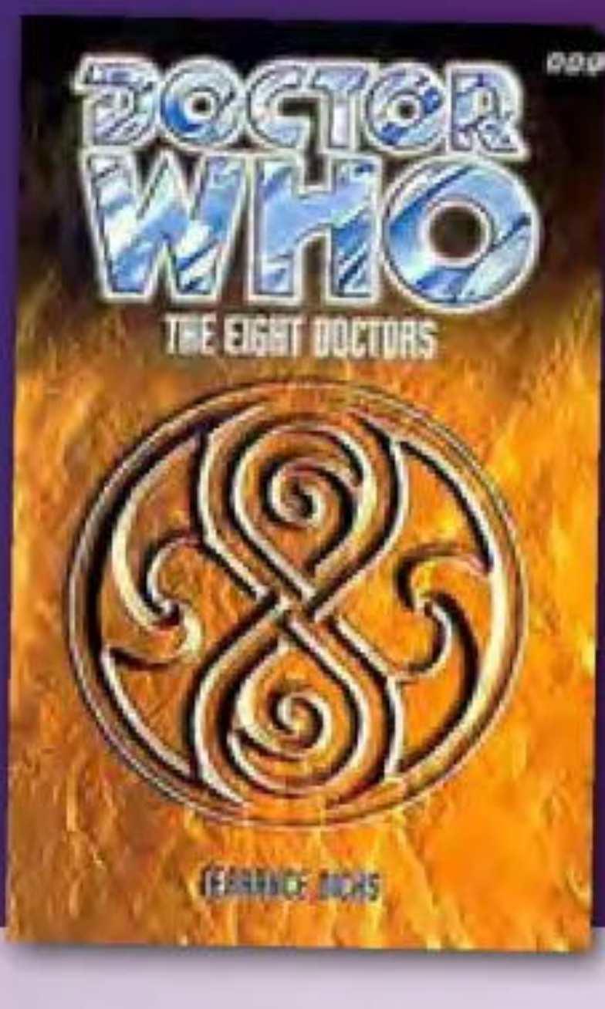
Some Darkness

Bernice Summerfield
The Story So Far
Volume Two

Doctor Who
Trial of the Valeyard
Full Cast Audio Drama

Inevitably, a great many spin-off adventures have sought to elaborate on the Valeyard's mysterious origins. In his BBC Books novel *The Eight Doctors* (1997), Terrance Dicks claimed that the Time Lords' High Council had actually "brought him into being, offering him the Doctor's remaining regenerations, in return for his help in ensuring a satisfactory ending to the Doctor's trial."

Other back-story theories include the suggestion that he was a 'splinter' from the Doctor's final regeneration – as propounded in the *Bernice Summerfield* audio *Every Dark Thought* (Big Finish, 2018). It's also been proposed that he was some kind of 'rogue Watcher' (after the proto-regenerative form seen in *Logopolis*, 1981) – an idea mooted in the alternative-universe *Unbound* audio *He Jests at Scars...* (Big Finish, 2003) and even by the Doctor himself, acting as the Valeyard's defence counsel in *Trial of the Valeyard* (Big Finish, 2013). During the course of that same hearing, the Valeyard claimed to have been the result of a later Doctor's experimentation, conducted in a bid to *avoid* turning into him: "You will create me because you will wish not to become me! That is our tragedy, Doctor – yours and mine both!"



Nothing, however, has been proved...

Meanwhile, the Keeper reports that the High Council has been deposed. In their novelisation, the Bakers elaborated on how evidence of the Council's Ravolox cover-up had been recorded by the Master "and infiltrated into every VDU on Gallifrey". Presumably it's not just the revelation of what happened to Earth that made Gallifrey rise up in revolt; by enabling the Valeyard to prosecute his past self, the Council must have allowed him to cross his own time stream – thereby breaking the First Law of Time, as given in *The Three Doctors* (1972-73).

When the Master tries to load the Matrix tape into his TARDIS, he trips a trap laid by the Valeyard – as Mel sees when she rushes into the courtroom. How has Mel found the way here, though? Again, the novelisation tells us: she remembered the spot she'd seen her fake self lead the Doctor to... meaning the Valeyard had unwittingly divulged the secret exit from the Matrix.

The screen blows up harmlessly, but the Doctor's meddling triggers deadly feedback into the Matrix. Trapped, the Valeyard collapses...

26m 25s The Doctor has escaped back to the courtroom, where the Inquisitor declares all charges against him dismissed – thereby sending him on his merry way to commit genocide against the Vervoids! Logically, though, if she were to hold him, then the crime could not be committed in the first place. What's more: to change the Doctor's future might mean altering the chain of events that led to the creation of the Valeyard, meaning the course of the trial itself might have been changed or averted altogether... meaning that the High Council's transgression of the First Law might never have been exposed. It'd be reasonable for the Inquisitor to presume that her first duty was to uphold the First Law, and that the only way to do that was to release the Doctor...

After refusing the Inquisitor's suggestion that he stand for Lord President "again" – having first taken up the office in *The Invasion of Time* – the Doctor tells her that she can do what she likes with the Master once the Matrix is restored. He'll re-encounter the Master in *Survival* (1989) – so does the Inquisitor really release him, despite his attempted coup? Perhaps to lock him up would be to risk creating a martyr; his popularity with the Gallifreyan plebiscite must be dangerously high after causing the overthrow of the criminal Council.

27m 46s Heading to the TARDIS, Mel proposes "A bracing glass of carrot juice." The Doctor's response of "Carrot juice?" was scripted to be given "(Voiceless, mouthing)". Mel then threatens to get him "back" on the exerciser – when he's not actually been on it yet; that's in his future...

The Doctor's repetitions of "carrot juice", given as the TARDIS dematerialises, weren't scripted. As written, the final televised words given by his Sixth incarnation ought to have been: "Perhaps I've been rash in refusing to stand for Lord President."

In her haste, Mel departs without her light blue cardi – left behind in the dock, it seems.

In the novelisation, the beam of light that first captured the TARDIS (in Part One) transports the ship back to Oxyveguramosa, where the Doctor leaves Mel to be reunited with his future self. But in the 2013 Big Finish audio *The Wrong Doctors*, he returns her home to Pease Pottage instead, where she meets his *younger* self; further complications ensue...

28m 13s The Inquisitor orders the Keeper to repair the Matrix – but she doesn't see when the Keeper reveals he has the face of the Valeyard. How isn't clear: was he the Keeper all along? Was the Valeyard's collapse in the Matrix another illusion? Or did he take a secret route back through another Matrix door – literally clobbering the Keeper and stealing his clothes? Alternatively: it'd be hugely fitting if he used one of the secrets hacked by the Sleepers – which included "dimensional transference" (so Glitz claimed, back in Part Four).

However he did it, the Valeyard has survived to plague the Doctor in a multiplicity of spin-off stories. He'll return to the Inquisitor's courtroom, this time as the defendant, in the *Trial of the Valeyard* (Big Finish, 2013); he'll play a crucial role in causing the Doctor's next regeneration in the box set *The Last Adventure* (Big Finish, 2015); he'll adopt the identity of Jack the Ripper in the Seventh Doctor novel *Matrix* (BBC Books, 1998); and the Eighth Doctor will discover him conscripted into the Time War in *The War Valeyard* (Big Finish, 2019). **DWM**

FURTHER INFO

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NOVELISATION
The Trial of a Time Lord: The Ultimate Foe
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AUTHOR Pip and Jane Baker
AVAILABILITY Out of print

AUDIOBOOK
The Trial of a Time Lord: Volume 2
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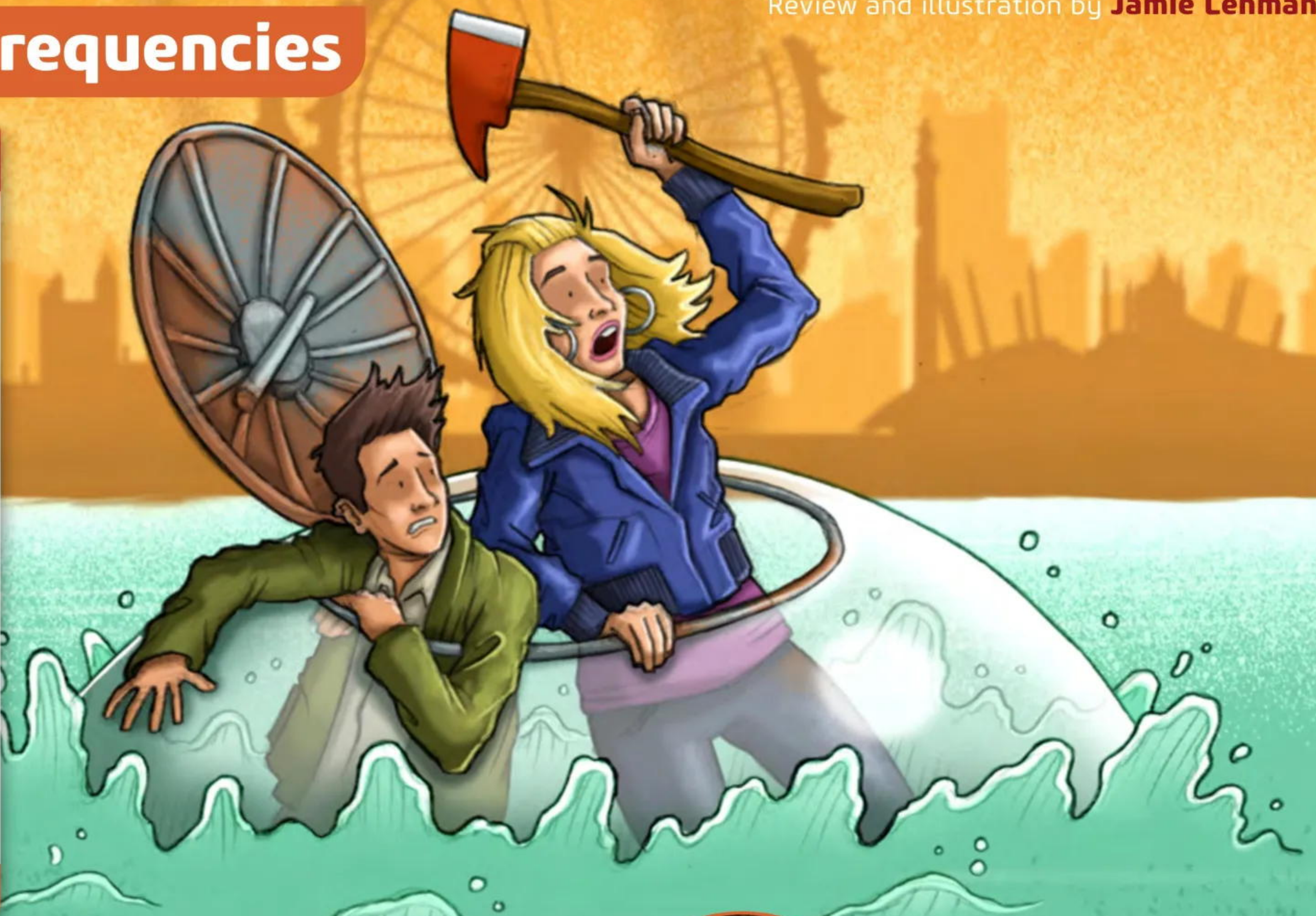
Reviews

Our verdict on the latest episodes and products.

Review and illustration by **Jamie Lenman**

Audio Frequencies



Reviewed this issue

- ***Rose Tyler: The Dimension Cannon 3: Trapped***
  Featuring Rose Tyler and Jackie Tyler
  RRP £19.99 (CD plus digital), £16.99 (digital only)
- ***Torchwood: Sigil***
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Available from bigfinish.com

You don't need a PhD in psychology to work out that Rose Tyler's limpet-like attachment to the Doctor stems from her deep-seated need for a father figure, after her own was snatched away in a tragic accident. In the previous *Dimension Cannon* box set, which was an extended treatise on the theme of motherhood, she became a parent of sorts herself. Now, in the third trilogy, subtitled *Trapped,* she'll discover what it means to be a sister – to the point where her daddy fixation is all but erased.

From the first second of Lizzie Hopley's opener, *Sink or Swim,* Billie Piper is 100 per cent Rose; fun, feisty and immediately likable, we can almost hear those hoop earrings jangling about. As is so often the case in what's essentially a *Doctor Who* story without the Doctor, Rose fills out his silhouette down to the righteous indignation and the free-flowing wisecracks. In turn, Em Thane's Danni fills the companion role, even serving as a meter stick by which we can judge how far Rose has come since her first encounter with the absent Time Lord.

The world in which they find each other is grim, familiar and remarkably complete, centred around a cruise liner floating about a planet that's clearly undergone some form of major, unspecified catastrophe. Hopley is careful not to write any out-and-out baddies – only desperate people, painted in shades of sympathetic grey. There's also a streak of morbid humour running through, from the euphemistic 'dips in the swimming pool' endured by pirates and spies, to the grisly operating theatre, formerly host to floorshows and bingo, now illuminating clumsy amputations with its flickering footlights.

If all this sounds a trifle dour, it unashamedly is. Luckily, it's offset by an inordinate amount of swashbuckling, accompanied by brassy, Hans Zimmer-esque musical cues from Joe Kraemer. Thrill as Rose and Danni swing on a handy chain over the electric eels, brandishing the emergency fire axe! Gasp as they affect their escape in a glass observation dome, pursued by giant mutated bacteria! And let's not forget the unknowable 'anti-life', a malevolent cloud that evaporates people seemingly at random, providing a basic level of threat and unease that swells and abates as required.

Really, with so much going on, it's a wonder that so much of it works. (Not all of it does. Robert McCafferty's murderous Abbas deserves a bigger bite of the cherry, for instance – although the actor will get a second chomp later on.) Amid the chaos and gloom, there is at least a chance for Camille Coduri to put in a brief but affecting cameo as an alternative version of Rose's mother Jackie; her delicate tweaks to the

> Billie Piper is 100 per cent Rose; fun, feisty and immediately likable, we can almost hear those hoop earrings jangling about.

FULL CAST AUDIO DRAMA STARRING BILLIE PIPER, CAMILLE CODURI AND EM THANE
FROM THE WORLDS OF
BBC DOCTOR WHO
ROSE TYLER
THE DIMENSION CANNON: TRAPPED
BIG FINISH FOR THE LOVE OF STORIES

original character are masterfully observed. All in all, it's a blockbuster beginning to proceedings.

Next up, Tim Foley's *The Lower Road* returns Rose to the scene of her upbringing – a tower block on a council estate – which again allows us to measure this dystopia against that most mundane setting, which seems almost idyllic by now. Comparisons with JG Ballard's *High Rise* are inevitable, although in truth the atmosphere at 'High Road' (natch), presided over by Heather Coombs' flinty matriarch Lara, is significantly more serene than that on the previous chapter's hell-boat. Without a Doctor present, it's once more up to Rose to engage the Thames-bank tyrant in the traditional battle of wit and philosophy, and these scenes make for some of the highlights of the entire experience.

And yet, the largest and most affecting image has to be the titular Lower Road, a neighbouring condominium filled with encroaching 'anti-life', throbbing and glowing with alien malice on the very steps of our heroes' sanctuary. Although we can't see it, its hungry, glowering presence is palpable throughout, and the transposition of Tolkien's *Two Towers* into a dreary London suburb adds a layer of grandeur to things. It's also unintentionally (or perhaps intentionally) funny to have your otherworldly monster living in a furnished three-room flat, echoing Jon Pertwee's beloved premise of "coming home and finding a Yeti sitting on your loo in Tooting Bec", and further underscoring the vein of black comedy that gives *Trapped* its unique identity.

In the maelstrom of the finale it proves hard to keep track of everyone's allegiances, and one or two Damascene conversions are somewhat hard to credit – a problem not helped by the 11th-hour inclusion of a bloodthirsty gang of scavengers, who might well have added a piquant flavour to the mix if introduced earlier. Then again, it's probably advisable to play to one's strengths, and even as we exit this instalment, the glow from *The Lower Road* stays strong.

By the time we arrive in Helen Goldwyn's *The Good Samaritan*, we've more or less completely forgotten about Rose's mission to locate the Doctor, and so has she. Having fled the ersatz ark and the earthy farming community, *Samaritan* flips the scenery once again and ushers us towards the gleaming domes of a tightly run settlement where technology somehow still functions. After the grit and grime of the past two episodes, this feels like a refreshing change, although the overly apologetic security guards quickly reassure us that the sparkling satire is still present.

If the concept of a society wherein every citizen is compelled to be nice to each other under pain of death seems familiar, you may be thinking of 1988's fêted *The Happiness Patrol.* Goldwyn sticks fairly close to this template, with Danni/Ace encountering a group of subterranean 'pathics'/pipe people and George Asprey's temperamental governor covering much of the same ground as *Lower Road*'s Lara, who herself wasn't a million miles away from Sheila Hancock's immortal Helen A. What *Samaritan* has over the other two is the expanding 'anti-life' subplot, which is most vividly embodied by Robert McCafferty's messiah-like Mac. His gruff, weary presence stands out against the polished corridors of the domes – and, although he doesn't get much more speaker-time than he did in *Sink or Swim*, he still creates a lasting impression.→

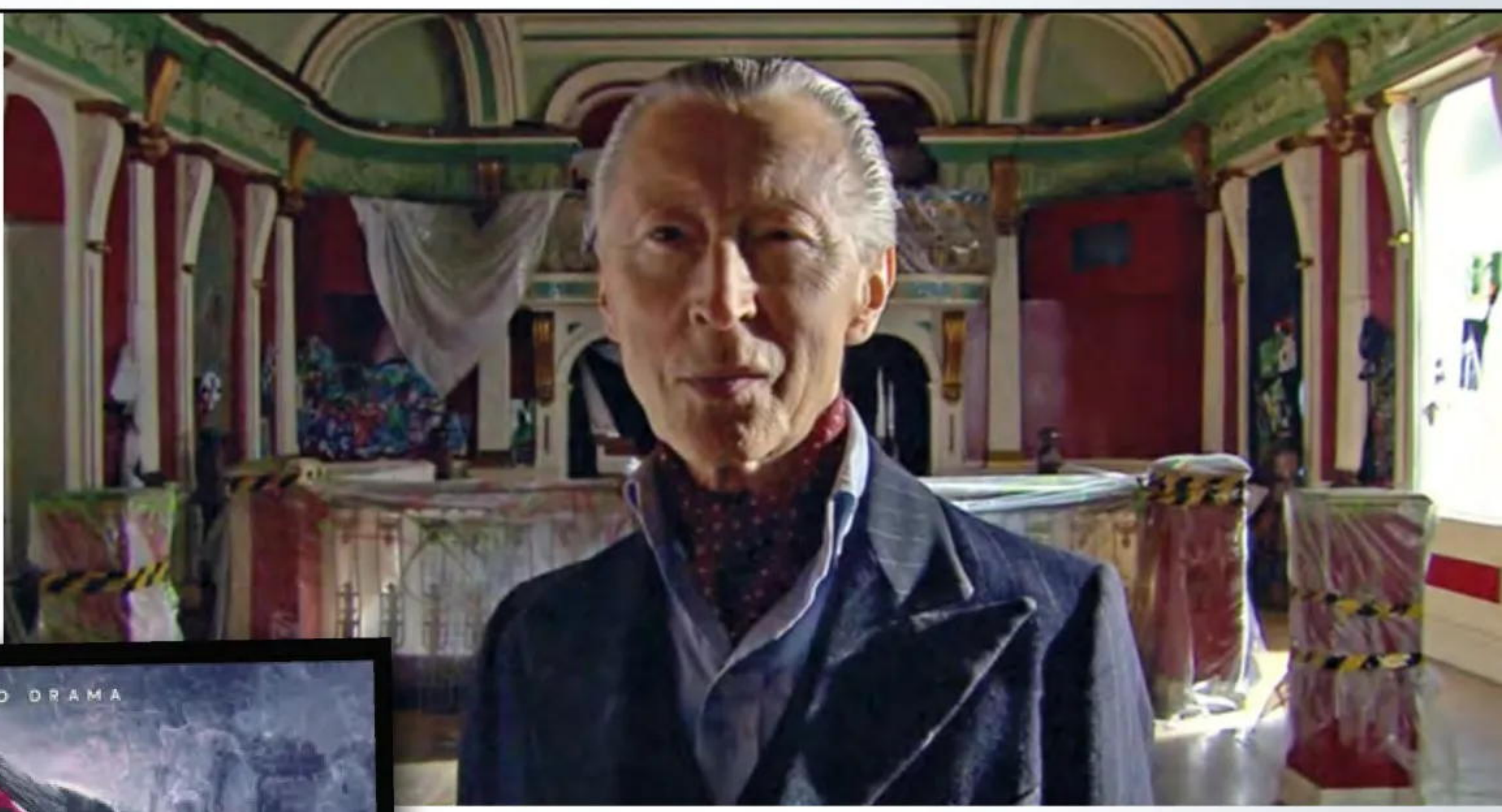
Opposite page below: Lorraine Horgan, Em Thane and Bailey Patrick are among the cast of *Trapped*.

Opposite page inset: The alternative 'Pete's World' version of Jackie Tyler (Camille Coduri) in *Rise of the Cybermen* (2006).

Below: Cast members Chelsea Little, Heather Coombs and Em Thane.

→Having been thoroughly seeded through the previous two escapades, the very literal evolution of the deadly, sentient gas is incredibly satisfying and genuinely surprising, delivering further reward for those willing to munch their way through 180 minutes of drama. Questions hanging over from the first adventure are answered at last, and everything makes a kind of sense – apart from possibly the bizarre denouement, with its baffling mosaic of airlocks and thunderstorms.

Ultimately, *Samaritan*'s main purpose seems to be the tying up of various loose ends spread about by its predecessors, and then to spur Rose on to the next adventure – which it does by way of a pulse-quickening coda, forging a tantalising link with 2008's remarkable *Turn Left*. As we leave her, Rose is only inches away from her goal. But, as ever, there's no telling what might still come between her and the Doctor. We'll just have to wait to find out.



Right: Murray Melvin as Bilis Manger in his debut *Torchwood* episode, *Captain Jack Harkness* (2007).

Bottom: Catrin Stewart, Dan Starkey and Neve McIntosh play the Paternoster Gang.

FULL CAST AUDIO DRAMA
MURRAY MELVIN
TORCHWOOD
SIGIL
BY ASH DARBY
BIG FINISH

Everybody's talking about picky teas – that old standby for when you can't face cooking, opting instead to fill your dinner plate with a hodge-podge of bread, cheese, crisps and whatever odds and ends you can find in your fridge. The result is a tasty and comforting feed, warming the soul despite invariably being served cold.

Ash Derby's *Sigil* is the picky tea of Big Finish's inventive *Torchwood* line, although it's clear from the outset that its grab-bag of goodies has been carefully selected rather than simply thrown together.

The sorely missed Murray Melvin stars, in what's proved to be his last outing as the otherworldly Bilis Manger. It's a performance that does it damnedest to ensure that the character won't be forgotten. Perfectly placed as the proprietor of an antiques emporium, he simply screams 'First Doctor' through his impish teasing and occasional snarls. Opposite him, Gabrielle Brooks' troubled artist Sam is a likable amalgam of Susan Foreman and her teachers Barbara and Ian; confused and inquisitive, but at the same time strange and unknowable herself. This slice of 1963's *An Unearthly Child* is joined by a hefty helping of Guillermo Del Toro's 2022 series *Cabinet of Curiosities,* covering the ensuing mystery in a rich, dark lacquer as this unlikely duo search for a forbidding statue.

A touch of Hitchcock's seminal horror *The Birds* (which debuted in the same year as *Doctor Who*) arrives by way of several unsettling snatches of avian invasion, although none of these are quite as effective as the harrowing scene in which poor Sam nearly chokes on a clutch of black feathers – or so she thinks. (Either way, keep a glass of water handy for this bit.) An engrossing reading of a Victorian vicar's diary, detailing the discovery of ancient artefacts, provides a dainty dollop of 1989's *The Curse of Fenric*, which itself borrowed heavily from the ghostly tales of MR James. As heard in last year's *The Empire Man*, Big Finish is particularly adept at serving this sort of spooky snack, helped in no small part by Murray Gold's sumptuous strings.

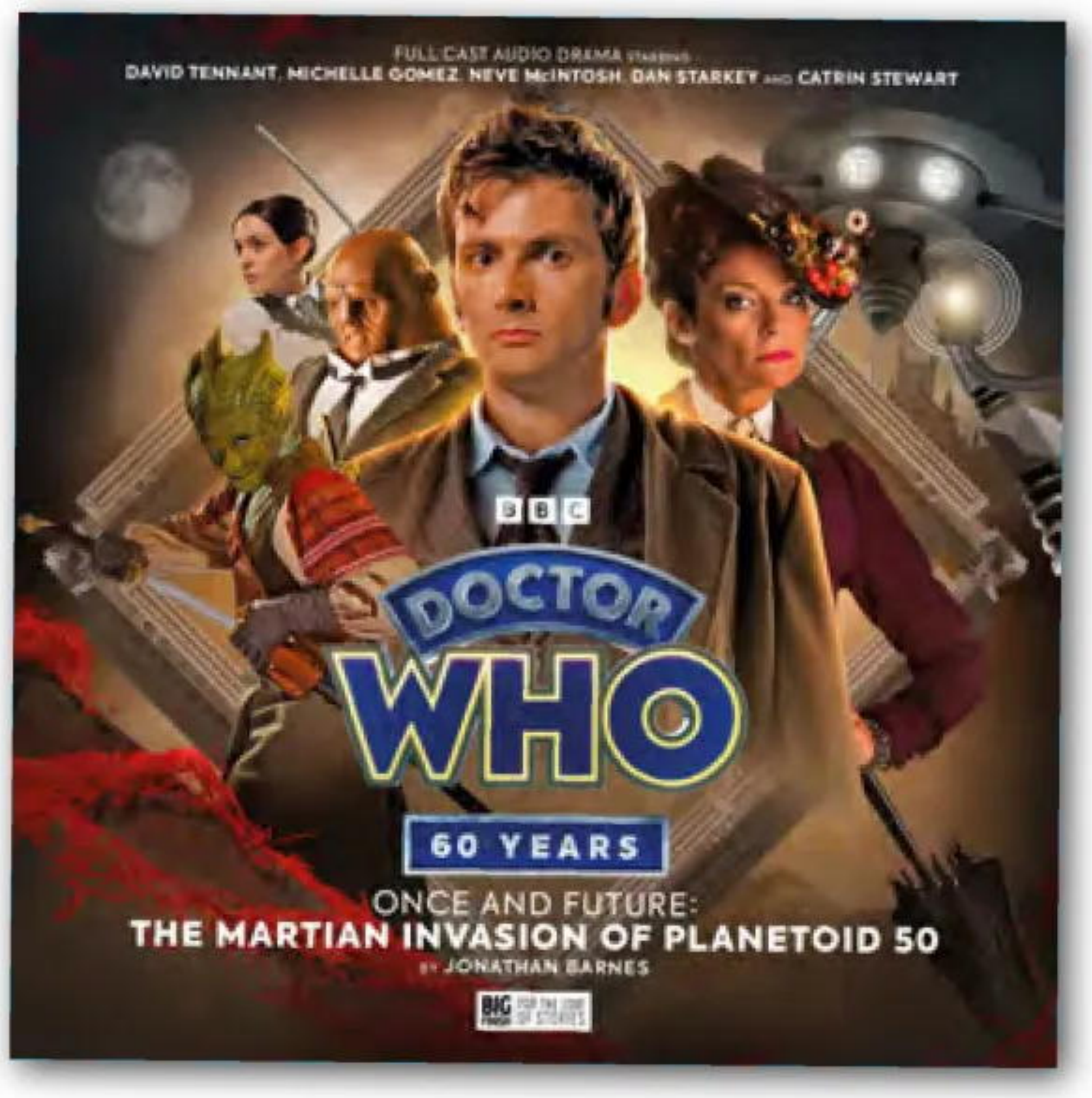
> As the proprietor of an antiques emporium, Bilis Manger simply screams 'First Doctor'.

As every foodie knows, presentation is half the recipe. Appropriately, *Sigil* is adorned with generous garnishes reflecting on the nature of time, the science of horology and the fine balance of light and dark, serving as a piquant metaphor for the workings of a clock. When the delicious secret in the musty barrow is finally dished up, it completes a meal that would not be out of place on the menu of a five-star restaurant. Bon appétit! **DWM**

The Martian Invasion of Planetoid 50

After tottering on the edge of calamity for some while, Big Finish's 60th-anniversary thread *Once and Future* finally collapses under the weight of all the party guests and birthday treats.

Jonathan Barnes' *The Martian Invasion of Planetoid 50* starts well enough, and Stephen Noonan's spiky First Doctor makes a good team with Hannah Genesius' Jessamy (who sometimes narrates the action as if writing a journal, for reasons unknown). Things take a turn, however, when it's revealed that the wonderful Paternoster Gang – a zany enough bunch by any standards – are at the mercy of Michelle Gomez's Missy, who duly ratchets the wackiness up to 11 and then breaks off the knob.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BBC
DOCTOR WHO
60 YEARS
ONCE AND FUTURE:
THE MARTIAN INVASION OF PLANETOID 50
BY JONATHAN BARNES
BIG FINISH

Outside her orbit, David Tennant's newly degenerated Doctor powers the piece along with his immense personal magnetism – but, when they come together, the resultant 'funny voices contest' does rather muddle an already fairly obscure plot. Missy's scheme to recreate London and fill it with replicas of HG Wells' famous tripods is farcical even by her standards, but we do seem to be getting closer to the source of the Doctor's mysterious body-swaps. With the best will in the universe, though, it's a bit of a mess.

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We continue our listing of the regular series from #151 to #215 followed by the previously unreleased #216 to #227, plus the box sets which accompanied the collection.

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The Teeth of Ice

BBC
DOCTOR WHO
THE TEETH OF ICE
ANDREW LANE
READ BY DAN STARKEY

Audiobook

Featuring The Eighth Doctor
Written by Andrew Lane
Read by Dan Starkey
Formats CD (BBC Audio), digital

Left: The mortally wounded Doctor (Paul McGann) in *The Night of the Doctor* (2013).
Below inset: Professor Horner (Robin Wentworth) in *The Dæmons* (1971).
Bottom: Narrator Dan Starkey.

> Lane neatly captures the Eighth Doctor's dry, Scouse-like wit.

The latest BBC Audio original turns its attentions to the Eighth Doctor, once more reunited with the Victorian journalist James MacFarlane. Previously they've battled vampires in Edinburgh (in 2019's *The Scent of Blood*) and encountered grisly experiments in Cardiff (in 2022's *The Code of Flesh*). For their third meeting, it's no surprise that they're confronted with more monsters ripped from the pages of the Penny Dreadfuls – but this time they're on a trip to the South Pole.

It's December 1904, and MacFarlane is visiting MacReady Base (its name the first of a few references to John Carpenter's 1982 version of *The Thing*), there to meet the renowned Antarctic explorer Pentius Rochdale. But MacFarlane may have bitten off more than he can chew when he meets the base medic – his old acquaintance, the Doctor. They're once again thrown into a terrifying adventure, this time involving a string of horrific deaths out on the ice. And polar bears can't be responsible, because polar bears only live in the Arctic...

Writer Andrew Lane's previous Eighth Doctor and MacFarlane audiobooks have made the most of their Victorian Britain settings, evoking all the Gothic clichés of swirling fog concealing cloak-twirling ne'er-do-wells. Choosing such a stark change of scenery – there are no cobbled streets and secluded courtyards in the vast wilderness of the Antarctic desert – is a bit of a risk. Still, a snow blizzard is as disconcerting as a pea-souper, and the characters are every bit as florid as the coves inhabiting his previous works.

Take Rochdale, for instance. Anyone familiar with 1971's Jon Pertwee serial *The Dæmons* will recognise that Rochdale is cut from the same cloth as Professor Horner: curt, sarcastic, no-nonsense. Like Horner, he's on an archaeological quest – searching for the remains of a lost civilisation under Antarctica, like a character from one of Dennis Wheatley's occult novels. His mission drives the story forward. But as it unfolds, it becomes obvious that there's more, or perhaps less, to Rochdale than meets the eye.

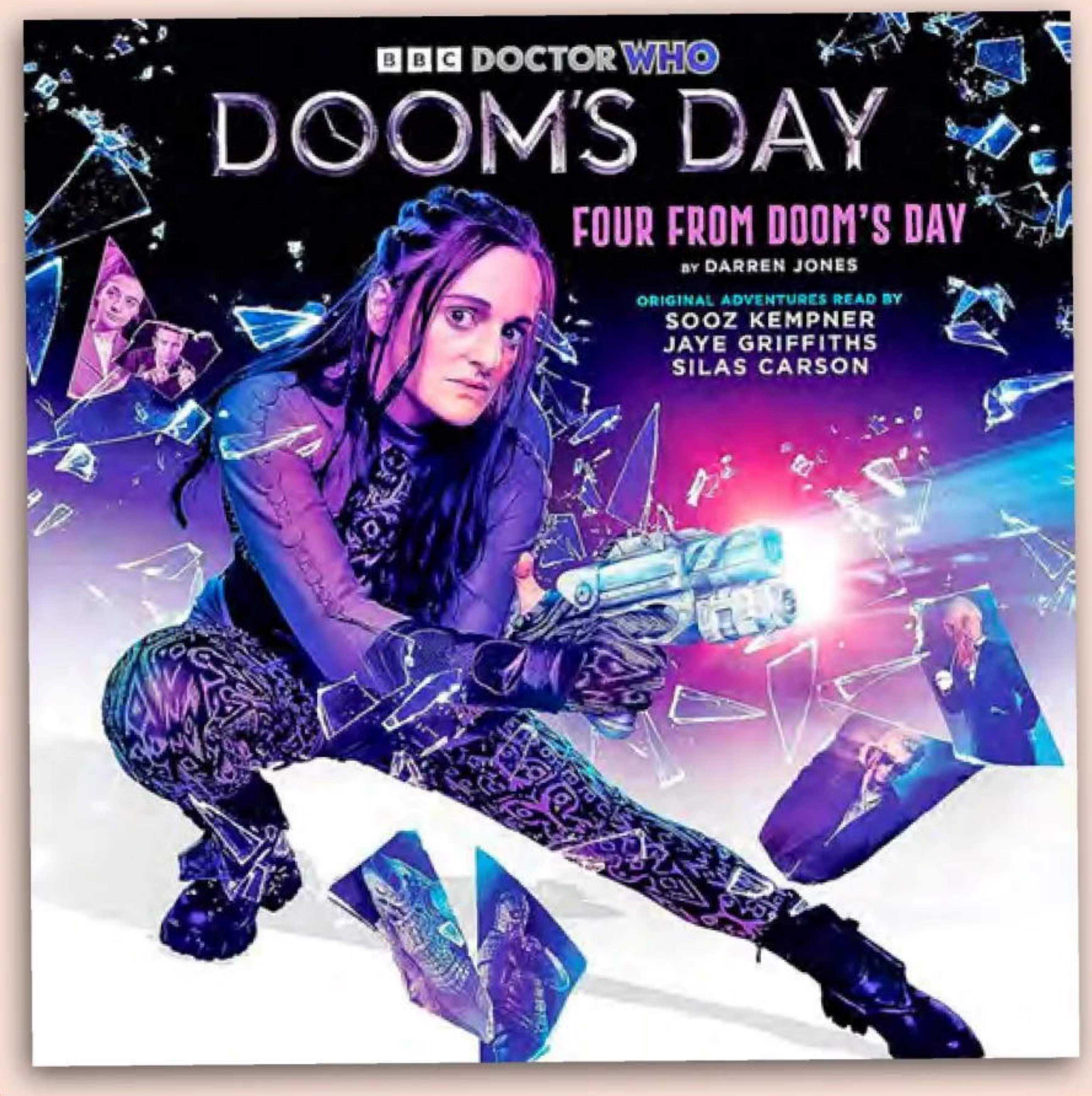
Luckily, Lane's Eighth Doctor is more than a match for Rochdale. Again, Lane neatly captures Paul McGann's distinctive voice in the dry, Scouse-like wit, particularly when he ponders on a "terse Morse" message that MacFarlane manages to intercept. It's a very successful anniversary celebration for this incarnation. Once more, Dan Starkey brings the prose to life with a creditable hint of the Eighth Doctor, balanced by some Sontaran pig-headedness when Rochdale throws his weight about the base.

The choice of monsters is in keeping with Lane's previous Eighth Doctor audiobooks; while avoiding spoilers, because there is some mystery involved, it's not entirely surprising, especially for anyone who's heard *The Scent of Blood* or *The Code of Flesh*. What *is* surprising is that Lane treats them with an unexpected degree of sympathy: the real villains here are those that seek to exploit or destroy. But Lane avoids easy condemnations or one-note baddies. Perhaps the Doctor's biggest disappointment is reserved for MacFarlane, whose actions here bring him into conflict with the Doctor's principles and suggest that when – not if – they meet again, there will be a lingering frostiness between them that's not down to the Antarctic weather. **Matt Michael**

Four from Doom's Day

Audiobook

Featuring The Eighth Doctor
Written by Darren Jones
Read by Sooz Kempner, Jaye Griffiths and Silas Carson
Formats CD (BBC Audio), vinyl (Demon Records), digital



These audio stories by Darren Jones cover four hours in the last day of time-travelling assassin Doom, as she's pursued by a menacing shadow through time and space. If you're following the whole cross-media *Doom's Day* event, these occur in the late afternoon and early evening, between 16.00 and 20.00. But if you're not, Jones makes it easy enough to just jump in and listen, covering the essentials of the over-arching story in a few deft lines.

The collection begins with *The Steel Cascade*, read by Sooz Kempner. Doom's vortex manipulator takes her to a cruise ship in the Mediterranean in 1966, where she has one hour to fulfil her contract before the vortex manipulator resets and she has to leap to the next mission. Searching for the Doctor, Doom must also eliminate the Red Gorgon and the eponymous Steel Cascade. But she's not alone – the Doctor's erstwhile companions Ian and Barbara, on a lifelong comedown from their adventures in space and time, are trying to recapture some of the thrill through globetrotting. This is a fun start, which picks up on the charming holiday-ness of Ian and Barbara's last story, 1965's *The Chase*, with Barbara tutting at inaccuracies in *The True Roman Empire* and Ian nose-deep in *The Future of Moon Colonisation*. There's a good twist, too.

At 17.00 hours, Doom leaps across the solar system to ancient Mars for story two: *The Martian Dilemma*, read by Jaye Griffiths. There, she joins alien tourists visiting the legendary Jadeite City while secretly aiming to fulfil her latest contract, to eliminate Kellix. What follows is a brief detour into Ice Warrior politics: it transpires that Kellix is the first Ice Queen to unite the five great Martian clans. However, it seems that someone within the Ice Warrior polity is not wholeheartedly behind Kellix's reign and prefers conquest to peace. The subsequent mystery isn't the most complex, but neatly fills the half-hour running time, ending with a thoughtful sign-off.

> The third story, *An Ood Halloween*, unites Doom with fellow assassin Brian the Ood.

The third story, *An Ood Halloween*, unites *Doom's Day* with the previous multi-media event, *Time Lord Victorious*, as Doom teams up with fellow assassin Brian the Ood (and Mr Ball). I enjoyed this MCU-style cross-pollination, and was particularly delighted to hear Silas Carson on narration, bringing to life the interplay between Brian and Doom as they battle crime lords in 1999 San Francisco. Sadly, as the title suggests, it's Halloween not New Year's Eve, so there are no surprise appearances from the two Doctors (Who and Holloway). But there are some good jokes (people assuming Brian is in fancy dress as a *Star Wars* cantina alien) and a brisk pace.

The collection concludes with *Dark Space*, again read by Sooz Kempner. It's the grimmest of the four stories, set on a dead planet in a bleak star system – and it's the only one to feature the Doctor himself, albeit in the wrong incarnation: this is the crotchety Scottish one with the sonic sunglasses. Doom and the Doctor face sinister Time Sayers, who can see the future of their own families and can hold grudges about events that are yet to occur, and there's a memorably grotesque sequence that riffs on the data ghosting from 2008's *Silence in the Library*/*Forest of the Dead*

Throughout these four adventures, Doom is far from the wacky character that some of the *Doom's Day* trailers suggested, although there's a pleasing comic-book tone. These are slight but well-crafted stories, none of which outstays its welcome, and the different narrators add variety to an enjoyable selection box.

Matt Michael

Above right: Brian the Ood first appeared in *Time Lord Victorious*.

Far left: Barbara (Jacqueline Hill) and Ian (William Russell) in *The Chase* (1965).

Left: The Ice Warrior Queen Iraxxa (Adele Lynch) in *Empress of Mars* (2017).

Josephine and the Argonauts

BBC
DOCTOR WHO
JOSEPHINE AND THE ARGONAUTS
PAUL MAGRS

Book

Featuring The Third Doctor and Jo Grant
Written by Paul Magrs
BBC Children's Books RRP £8.99; also available digitally

If you squint, you can split *Doctor Who* novels – especially those set in past eras – into two distinct types. The first type is a book that broadens the possibilities of what *Doctor Who* can be, extending beyond the parameters of the TV series and becoming something completely new. The second type fits snugly between TV stories, emulating their style and giving us more of an era we love. *Josephine and the Argonauts* is a strong example of the latter – though its author, Paul Magrs, is largely known for the former.

In the early 00s, Magrs introduced the metafictional temporal adventuress Iris Wildthyme to the *Doctor Who* universe. While the character has become a fan-favourite – especially since she's been brilliantly portrayed on audio by Jo Grant actress Katy Manning – she definitely represents the sort of narrative choice that writers like Terrance Dicks, Malcolm Hulke and Robert Holmes would have been unable to make in the 1970s.

Josephine and the Argonauts takes no such risks, but that doesn't stop it from being a thoroughly enjoyable romp – and one that slots perfectly into the Third Doctor's run. Magrs recreates the era meticulously, expertly capturing the voices of its characters and the feel of its stories. The dynamic between the Third Doctor and Jo is one that could come across as sexist and outdated without the charms of Jon Pertwee and Manning, but Magrs avoids this problem completely. He clearly knows and loves these characters well, and it pays off in the dialogue.

The era's other characters – including the Brigadier and Sergeant Benton – are similarly well realised. But, perhaps even more crucially, Magrs manages to make the story itself feel like it could have been on our screens in 1973. And he specifies 1973 as its setting more than once, throwing yet another spanner into the ever-growing 'UNIT Dating Controversy'.

> Magrs manages to make the story itself feel like it could have been on our screens in 1973.

The most obvious comparison here is probably 1972's *The Time Monster*, since the novel plays with myths and legends in much the same way. But all the tropes of the time are present – including hubristic scientists, the surprise reappearance of a familiar villainous face, and inter-dimensional travel achieved *without* the use of the TARDIS.

Importantly, though, Magrs never forgets his audience. *Josephine and the Argonauts* is part of a range clearly made to be accessible to children and young adults. This means that the book is a relatively easy read, with an economical but nevertheless gripping prose style. But it also means that Magrs remains acutely aware that his young readers may not be too familiar with 'classic' *Who*. Whenever he refers to other stories – which he does regularly throughout – he makes sure to include enough context so as not to alienate new fans. That said, he seems to have one eye on the stalwart readers as well, since the book often inspired a wry smile from me when I spotted something I recognised. Interesting, however, is his choice to set the book after 1973's *Frontier in Space*, when the story does seem better suited to the scheme-of-the-week format of 1971's Season 8.

Above: Jo Grant (Katy Manning) and the Doctor (Jon Pertwee) in *The Time Monster* (1972).

Right: Jo in *Frontier in Space* (1973).

Magrs also remains mindful of the age of his audience when introducing the myriad characters from Greek myths and legends who pop up along the way. Each one is accompanied by a clear backstory – helpful even for someone like me, who barely scraped a pass in her Classics module. The author is evidently well acquainted with the mythos, and I felt genuinely enriched as the Doctor interacted with the various gods and heroes – although I never got used to one of the characters sharing a name with rapper-cum-documentarian Professor Green.

Josephine and the Argonauts may not aim to up-end literature as we know it, but it tries to give us something else: an extra slice of a bygone era.

Molly Marsh

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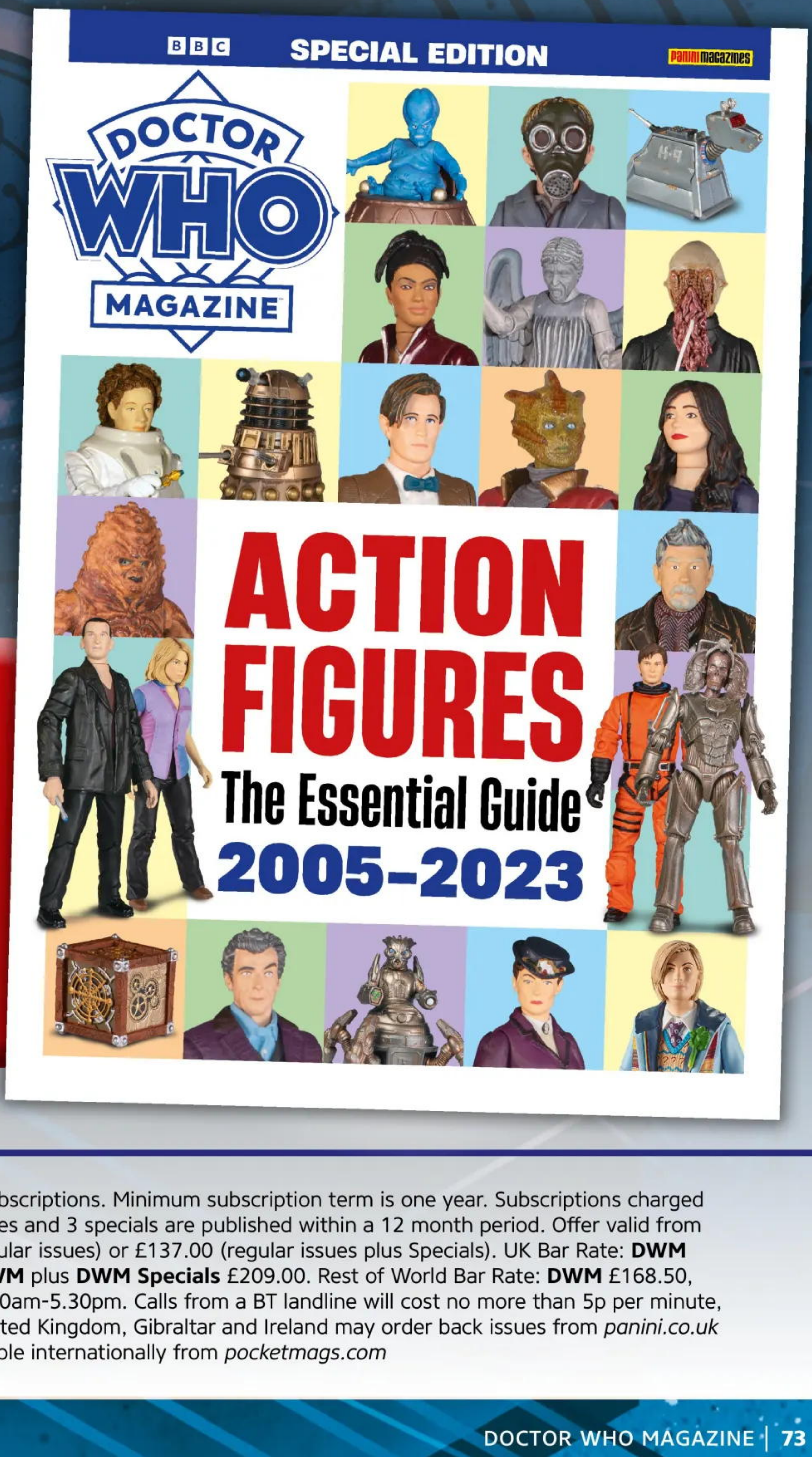
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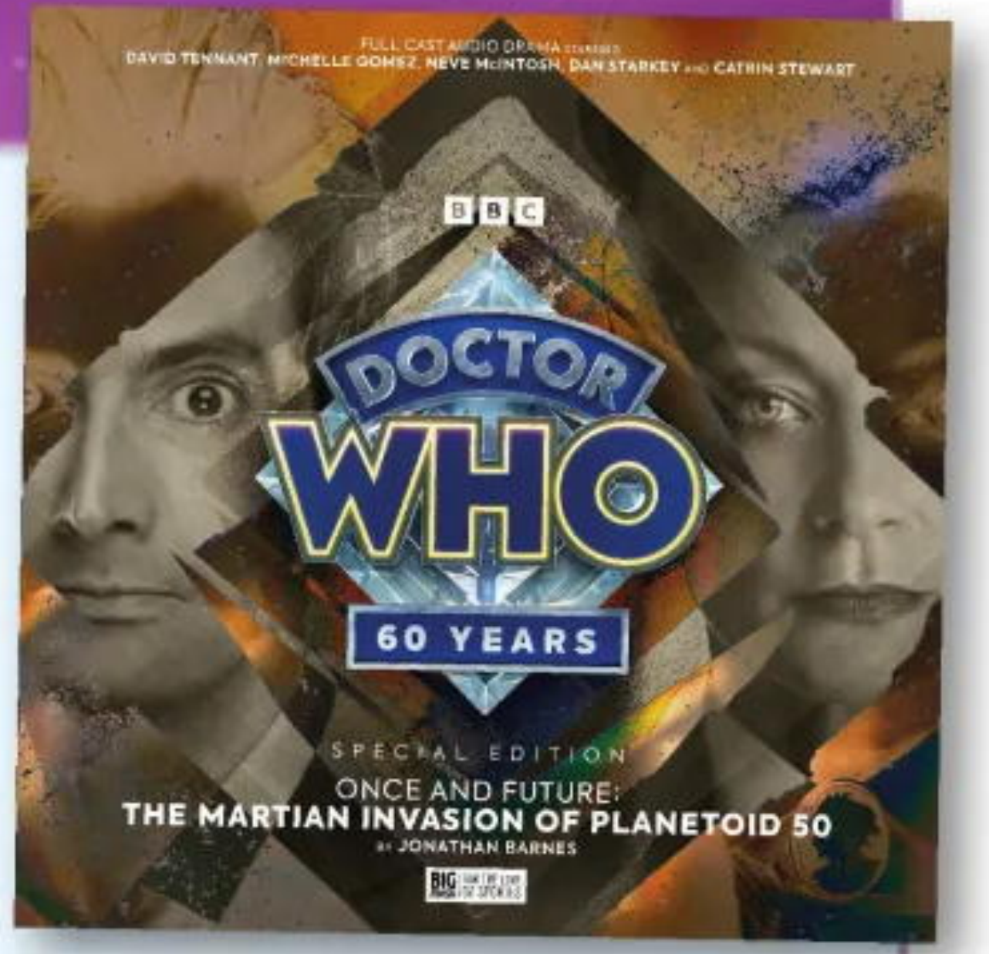
THE MARTIAN INVASION OF PLANETOID 50

AUDIO DRAMA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BBC
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60 YEARS
SPECIAL EDITION
ONCE AND FUTURE
THE MARTIAN INVASION OF PLANETOID 50
by JONATHAN BARNES

Once and Future is a series of full-cast releases celebrating 60 years of *Doctor Who*. The latest release stars David Tennant as the Doctor, Michelle Gomez as Missy, Neve McIntosh as Madame Vastra, Dan Starkey as Strax and Catrin Stewart as Jenny Flint.

The First Doctor arrives in Victorian London during a Martian invasion. But he discovers all is not what it seems when Missy appears... Soon, the Doctor is propelled into a future incarnation – the Tenth – but he's not alone in battling Missy and her Martian invaders. The Paternoster Gang – Madame Vastra, Jenny Flint and Strax – are also there to assist. But can they offer the Doctor any help in solving his own degeneration mystery?

The Martian Invasion of Planetoid 50 is available now from *bigfinish.com* priced £10.99 (CD plus digital) and £8.99 (digital only). We have **FIVE** CD copies to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a creature encountered by the Third, Fifth, Eleventh and Twelfth Doctors.

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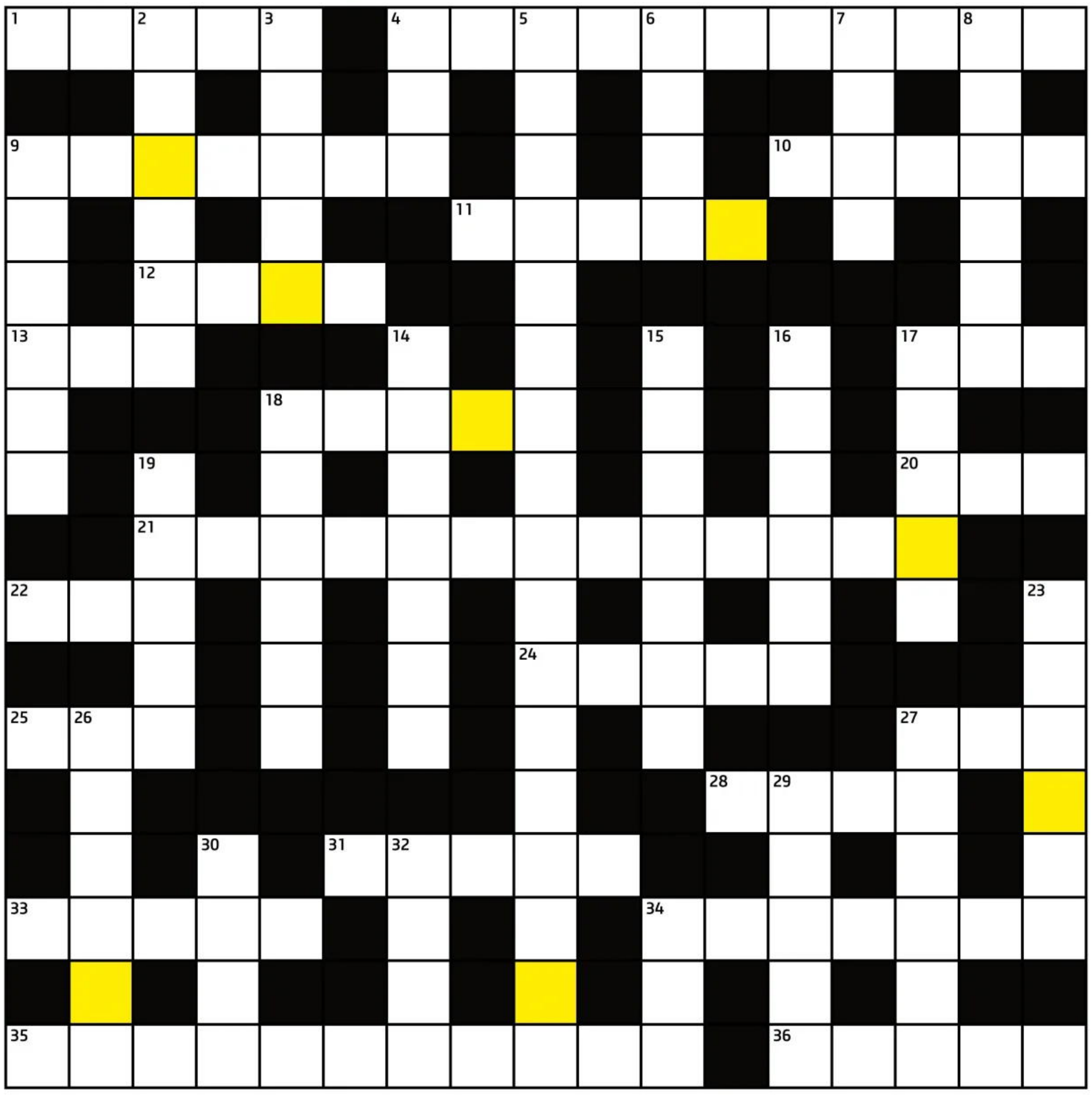
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ACROSS

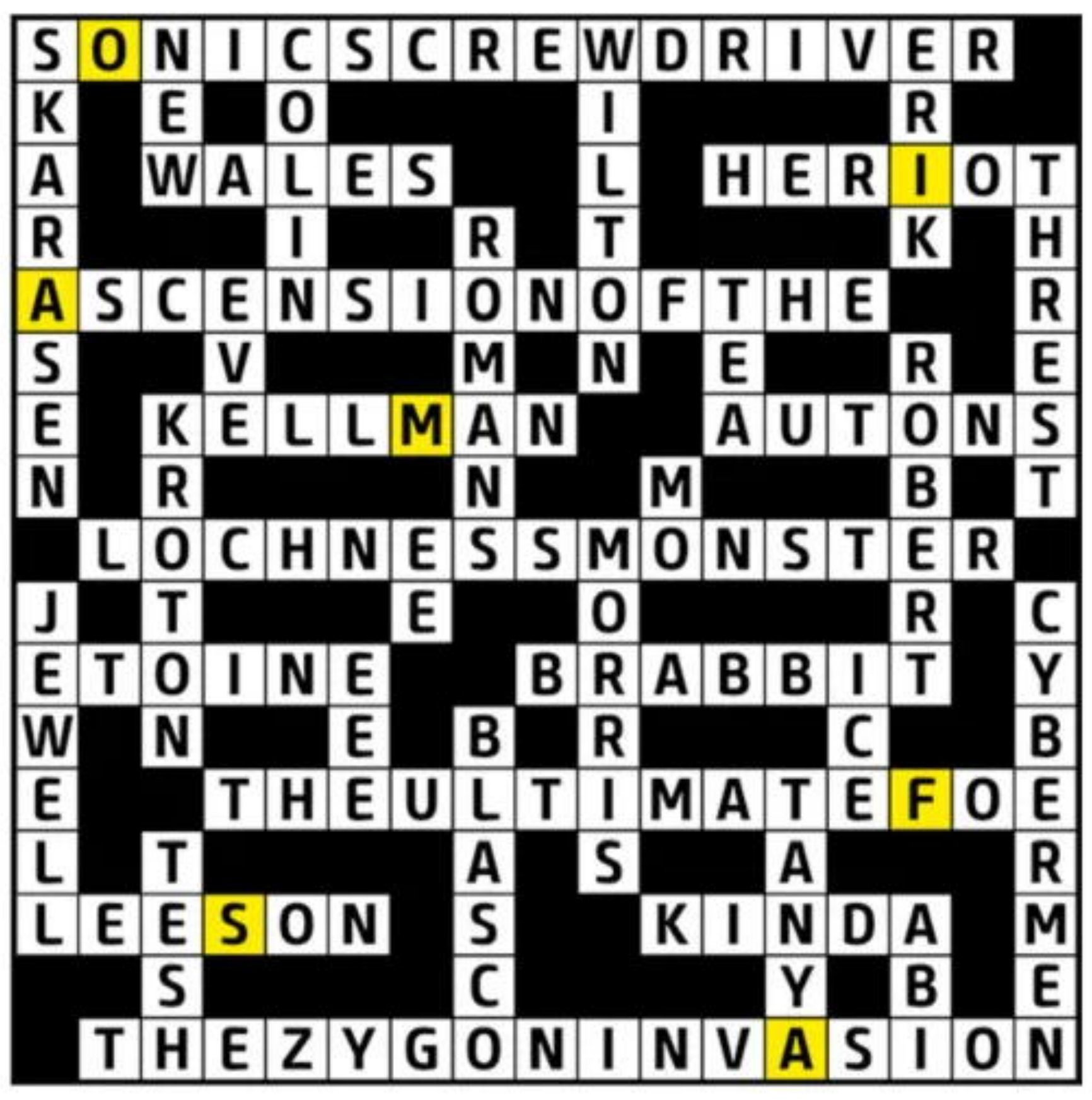
- **1** (and 14 Down) Played Jondar in *Vengeance on Varos* (5,7)
- **4** Rose's mum (6,5)
- **9** ______ O'Brien – played Vicki (7)
- **10** Sister of Artie Maitland (5)
- **11** She saw her future with Alydon (5)
- **12** Trog who helped the Fourth Doctor (4)
- **13** A cowardly cutlet? (3)
- **17** Spaceship taken over by Monoids: The ___ (3)
- **18** *The ___ Monument* – Thirteenth Doctor story (5)
- **20** The ___ of Orion (3)
- **21** ___ _______ *Menace* – Second Doctor story (3,10)
- **22** Companion of the Eleventh Doctor (3)
- **24** Mr Smith, for example (5)
- **25** Arthur's ___ – beverage brewed by Pat Rowlinson (3)
- **27** She left the Doctor to travel with Glitz (3)
- **28** Wife of Arak (4)
- **31** Creature found on the third moon of Delta Magna (5)
- **33** Device used in the Sontaran stratagem (5)
- **34** _______ *Day* – Ninth Doctor story (7)
- **35** The demise of Cyclops, Odysseus' servant (5,2,1,3)
- **36** Mother of Arak (5)

DOWN

- **2** Sea Devil encountered by the Fifth Doctor (6)
- **3** One of the Sevateem – he communicated with Xoanon (5)
- **4** Rigsy's partner (3)
- **5** One of the seven hundred wonders of the universe (4,2,3,8)
- **6** Crewmember aboard Chasm Forge (4)
- **7** Professor who helped the last of humanity get to Utopia (4)
- **8** Agent of the Mighty Jagrafess: The _____ (6)
- **9** One of the delegates who assisted the Daleks with their master plan (6)
- **14** See 1 Across
- **15** (and 23 Down) Duplicitous landmark on the journey taken by Marco Polo (3,4,2,4)
- **16** Enemy of Arbitan (6)
- **17** Pirate encountered by the Eleventh Doctor (5)
- **18** (and 34 Down) Insect encountered by the Sixth Doctor on Varos (3-3,3)
- **19** Sarah thought he was Linx (5)
- **23** See 15 Down
- **26** See 32 Down
- **27** *The Myth* _____ – First Doctor story (6)
- **29** Moon of Saturn (5)
- **30** Antony ___ – script editor (4)
- **32** (and 26 Down) He played Steadfast in *Smile* (4,6)
- **34** See 18 Down

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION


SONICSCREWDRIVER
WALES
HERIOT
ASCENSIONOFTHE
KELLMAN
AUTONS
LOCHNESSMONSTER
ETOINE
BRABBIT
THEULTIMATEFOE
LEESON
KINDA
THEZYGONINVASION

LAST ISSUE'S PRIZE WORD: FOAMASI

IN THE NIGHT AUDIO DRAMA

FULL CAST AUDIO DRAMA STARRING PETER DAVISON, JANET FIELDING AND SARAH SUTTON
BBC
DOCTOR WHO
IN THE NIGHT
BIG FINISH

The latest release in the *Fifth Doctor Adventures* range stars Peter Davsion as the Doctor, Janet Fielding as Tegan and Sarah Sutton as Nyssa. The box set contains two full-cast stories.

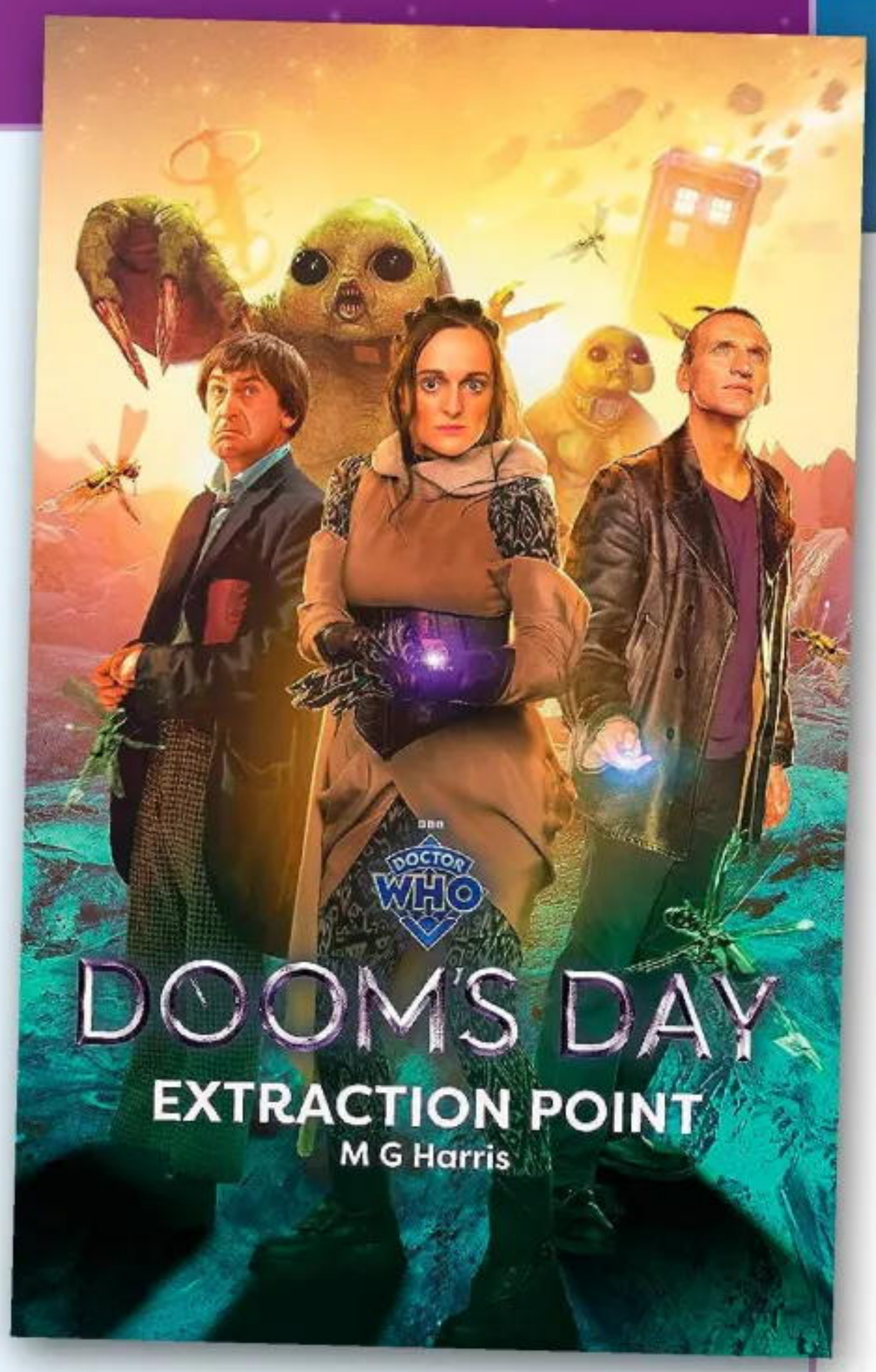
In *Pursuit of the Nightjar* by Tim Foley, which guest-stars Fenella Woolgar as Captain Elso, the Doctor gets his chance to witness a legendary space chase – the pursuit of the *Nightjar* by the *Nemesis*.

In *Resistor* by Sarah Grochala, which guest-stars Niky Wardley as Iza Black, cars are picking off the unwary in 1980s Warsaw. Some are driven by the secret police... but others by something not of this world.

In the Night is available from *bigfinish.com* priced £19.99 (CD and digital) and £16.99 (digital only). Readers who correctly answer the question below will have a chance of winning one of **FIVE** CD box sets.

Which Fifth Doctor TV story featured a race through space?
A) *Black Orchid* **B)** *Enlightenment* **C)** *Frontios*

EXTRACTION POINT BOOK



This is a new novel by MG Harris, containing four connected stories which form part of the *Doom's Day* multiplatform event celebrating 60 years of *Doctor Who*.

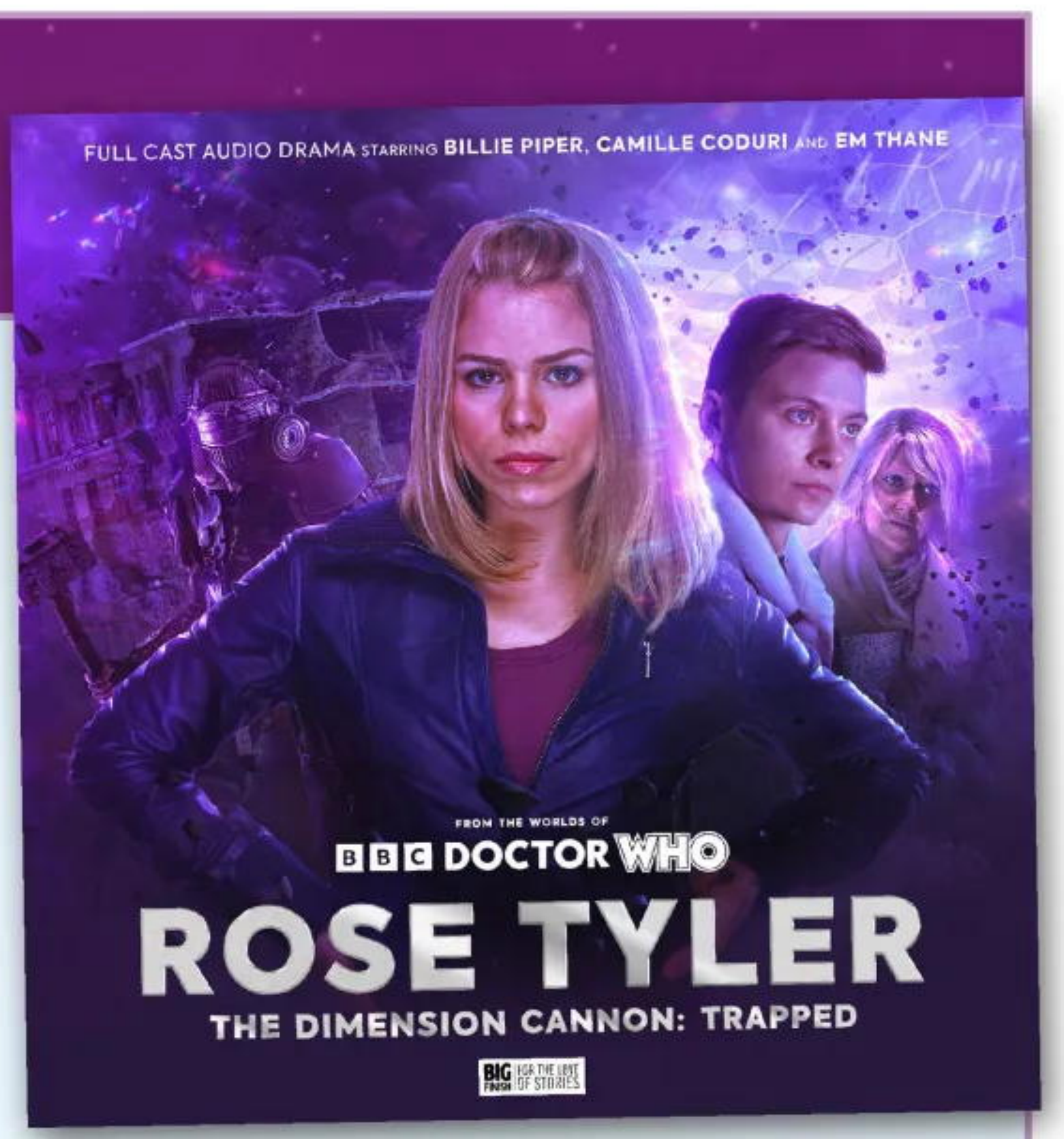
The finest time-travelling assassin in the cosmos is running scared. Doom's own death is coming for her in a matter of hours. And the only person in the universe who might just be able to save her is the Doctor – so long as it's the right Doctor.

Apparently random jobs are linked in a way Doom could never imagine. And when *two* different Doctors get involved, on the trail of an old enemy, the ensuing fireworks might just end the lives of billions. Can Doom solve the mystery before her allotted hours are up? It's not only a planet she must save from destruction, but herself...

Extraction Point is available now, RRP £12.99, and as a digital download. Thanks to BBC Books we have **FIVE** hardback copies to give away to readers who can answer this question correctly:

Which actor plays Doom?
A) Suzi Quatro **B)** Sooz Kempner **C)** Sue Perkins

TRAPPED AUDIO DRAMA


FULL CAST AUDIO DRAMA STARRING BILLIE PIPER, CAMILLE CODURI AND EM THANE
FROM THE WORLDS OF
BBC DOCTOR WHO
ROSE TYLER
THE DIMENSION CANNON: TRAPPED
BIG FINISH

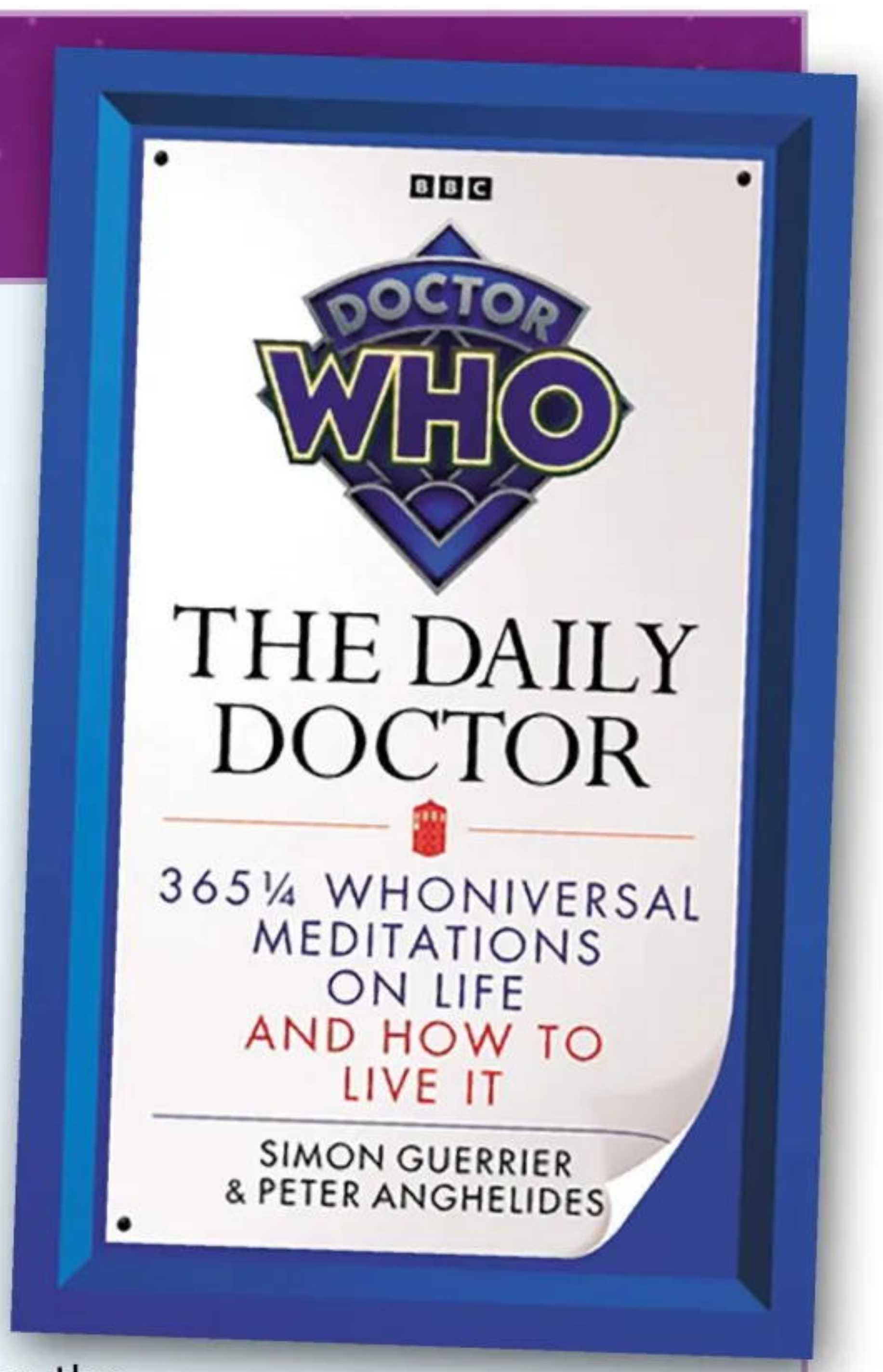
Billie Piper stars as the title character in the third volume of *Rose Tyler: The Dimension Cannon*, which also features Camille Coduri as Rose's mum, Jackie.

The box set contains three stories. In *Sink or Swim* by Lizzie Hopley Rose is trapped and alone, at sea in an unfamiliar world, where a strange entropy eats away at those struggling to survive. *The Lower Road* by Tim Foley sees Rose and Danni discover a community that seems to have made peace with the Anti-Life. And in *The Good Samaritan* by Helen Goldwyn, in trying to repair her Dimension Cannon, Rose seeks out the last haven of technology on this Earth.

Rose Tyler: The Dimension Cannon – Trapped is available from *bigfinish.com* priced £19.99 (CD and digital) and £16.99 (digital only). If you'd like to be one of **FIVE** readers who'll be getting a CD copy, provide us with the correct answer to the following question:

Which *Doctor Who* actor starred in the 1980-82 BBC1 sitcom *Sink or Swim*?
A) Jon Pertwee **B)** Peter Davison **C)** Sylvester McCoy

THE DAILY DOCTOR BOOK


BBC
DOCTOR WHO
THE DAILY DOCTOR
365¼ WHONIVERSAL MEDITATIONS ON LIFE AND HOW TO LIVE IT
SIMON GUERRIER & PETER ANGHELIDES

The Daily Doctor by Simon Guerrier and Peter Anghelides is decribed as "a page-a-day guide to living your best Time Lord life. As days turn to weeks turn to months, stay serene with your daily dose of the inspirational plans, pronouncements and principles that bring order to this crazy and chaotic universe.

"From what it means to be human, when it's best to run and the best approach to filling your pockets, this book contains nothing less than the Tao of *Doctor Who* – 365¼ hot tips on life and how to live it!"

The Daily Doctor is available now from BBC Books in hardback, RRP £16.99, and also as a digital download. We have **FIVE** copies to give away. Fancy trying to win one? Answer the following question correctly to be in with a chance...

Which incarnation of the Doctor was seen reading his 500-year diary?
A) The First Doctor **B)** The Second Doctor
C) The Third Doctor

TERMS AND CONDITIONS The competitions open on Thursday 14 September and close at 23.59 on Wednesday 11 October. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

OTHER WORLDS

Your essential guide to the expanded *Doctor Who* universe – on audio, in print and more.

THIS ISSUE

BIG FINISH
Available from *bigfinish.com*

DOCTOR WHO
ROSE TYLER
THE DIMENSION CANNON: TRAPPED

Gallifrey: War Room – Manoeuvres
£24.99 (CD plus digital), £19.99 (digital only)

Rose Tyler: The Dimension Cannon – Trapped
£19.99 (CD plus digital), £16.99 (digital only)

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60 YEARS
ONCE AND FUTURE: TIME LORD IMMEMORIAL

Once and Future: Time Lord Immemorial
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DOCTOR WHO
INTELLIGENCE FOR WAR

The Third Doctor Adventures: Intelligence for War
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TORCHWOOD
DOG HOP

Torchwood: Dog Hop
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BBC AUDIO
Available from *penguin.co.uk*

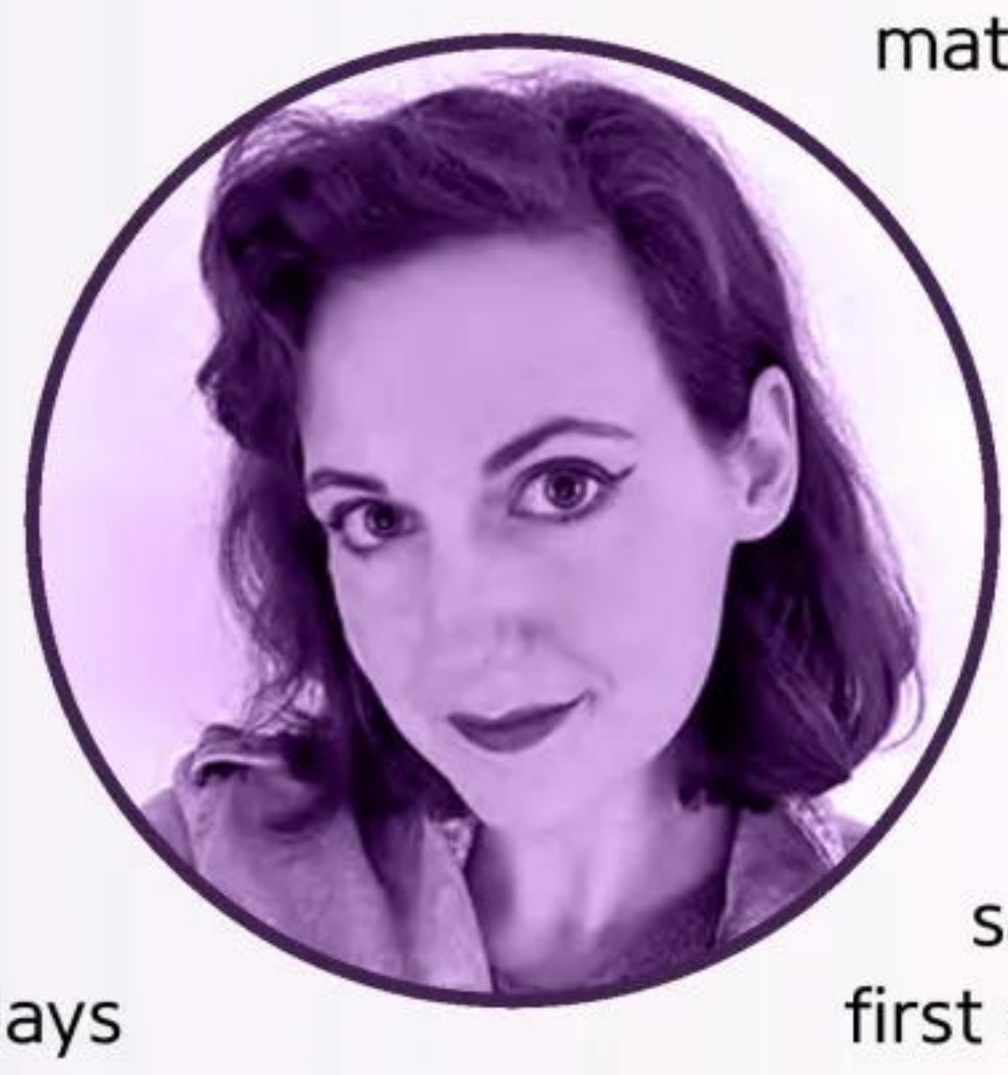
DOCTOR WHO
THE BEAST OF SCAR HILL
READ BY MINA ANWAR

The Beast of Scar Hill
£11 (CD), also available digitally

Let's do the Time War Again

DWM drops in on the *War Room* writers' room...

"The Emmex is a device created by a tech-whiz Time Lord called Clemantia," says *Gallifrey: War Room* scriptwriter Katharine Armitage. "She's essentially nicked a load of Matrix technology to create a separate little pocket that she has control over. When you're inside the Emmex, you're outside time, and it can link two completely different time zones. One person can enter it on Wednesday at 2.00pm and another at midnight on Friday but they both end up in the Emmex at the same time!"



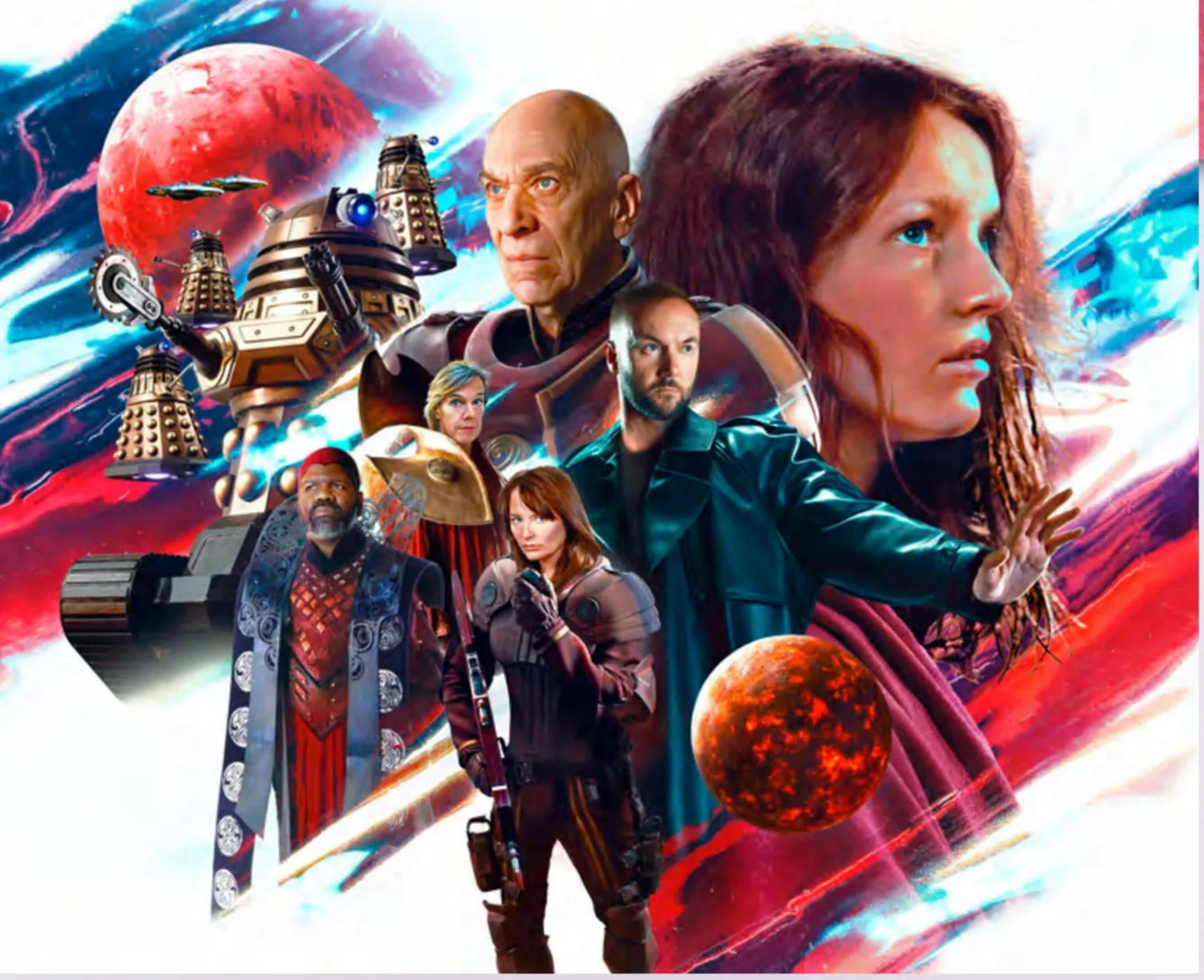
Katharine is explaining the concept of the Matrix Extension technology that plays a key role in *Manoeuvres*, the second box set in the *Gallifrey: War Room* audio series. The conclusion of the first set, *Allegiance*, reunited Leela (Louise Jameson) with former Celestial Intervention Agency Coordinator Narvin (Seán Carlsen), now working with the Resistance opposing both the Daleks *and* the Time Lords in the Time War.

"The Resistance are using the Emmex as a way to interact with Leela on Gallifrey without anyone knowing about it," explains Katharine. "It allows them to meet and exchange information which could otherwise be intercepted. In the opening episode, *Collaborators*, the time differential between when Narvin and Leela separately enter the Emmex also proves useful for their plans."

Katharine has written both the first and fourth episodes of *Manoeuvres*. Was this a daunting prospect for a newcomer to the *Gallifrey* series?

"It was definitely daunting at first," she says. "There's a huge amount of history and it's all higgledy-piggledy, so it's tricky holding all of that in your head when thinking about the characters – what they've already been through and how that will inform what they do next. But it's also a deliciously immersive world, so, once you dive in, you find yourself surrounded by so much brilliant material to work with."

Another *Gallifrey* newcomer is Georgia Cook, writer of the second episode, *Remnants*. "My first Big Finish script was *The House of Masks* in the Eleventh Doctor box set *Geronimo!* last year," says Georgia. "But this is my first script for *Gallifrey*, which I'm hugely excited about. I started listening to *Gallifrey* from the beginning during



GALLIFREY: WAR ROOM

Manoeuvres

starring **Louise Jameson** as Leela
Ken Bones as the General
Seán Carlsen as Narvin
Carolyn Pickles as Ollistra
and **Nicholas Briggs** as the Daleks

Collaborators

by **Katharine Armitage**

Gallifrey and the Resistance are in a race to secure a vital alliance.

Remnants

by **Georgia Cook**

A distress call brings the General, Rasmus and Veklin into contact with weaponry from both sides of the war.

Transference

by **Fio Trethewey**

When a promising scientist's technology is stolen, Ollistra sets Leela on the trail.

Ambition's Debt

by **Katharine Armitage**

A world has gone missing, the Daleks are too quiet, and something new lurks in the shadows...

lockdown, and in many ways it was my introduction to Big Finish. To be handed the reins to these characters and their stories is such an honour, and I hope I do them justice.”

Unusually, Georgia's script sidelines Leela to focus on the other *War Room* regulars – the General (Ken Bones), Rasmus (Chris Jarman) and Veklin (Beth Chalmers). It also introduces a new character, a frothy young Time Lord envoy named Cresta.

“It's always equally a thrill and nerve-racking to be handed a new character and given the task of establishing them,” says Georgia. “But Faith Omole plays her so wonderfully, it's like she's always been there. Cresta is a fresh new face in the War Room and represents a side of Gallifrey that I don't think we've touched on before: a younger Time Lord with a different perspective on everything that's approaching in the coming conflicts.”

Fio Threthewey previously wrote *The First Days of Phaidon* for the *Allegiance* box set, reuniting Leela and Narvin and establishing their new relationship. In *Transference*, Fio builds on those foundations with an episode set in Gallifrey's Low Town, which explores Narvin's background.

“I'd always wondered if there was more to add about Narvin's family,” Fio says. “It's been fun to see snippets of it over the years within the audios, but I really wanted to add another dimension to the war by allowing us to see if Narvin had family left on Gallifrey, and, if so, why we haven't heard about them before. Giving Narvin a family name is probably the biggest honour I've been awarded, although I have to share that with script editor Matt Fitton, as we workshopped it together.

“Also, as far as I'm aware, Low Town hasn't really been visited on audio before. I wanted to try and make it my own, and my first pitch for this episode was that I wanted to explore how the war affected Gallifrey's other cities and towns. I had such fun, world building.”

The first three episodes are tightly linked together in the fourth, *Ambition's Debt*, requiring a close degree of collaboration between the three writers. “We were all working together right from the off so we could establish how it all jigsawed together,” explains Katharine. “Then we were looking at each other's stories and finding ways to thread aspects together. I think Georgia and Fio had the much harder job there, and they've done it brilliantly.

“What's fantastic about this team is that everyone puts the overall story first. Yes, we each have our own voice and ideas, but what matters ultimately is that the box set feels like a satisfying journey for the listener. I hope we've pulled it off!”

Chris Bentley

Opposite page inset: Writers Katharine Armitage (above) and Georgia Cook.

Opposite page below: Seán Carlsen as Narvin, when he was a Celestial Intervention Agency Coordinator.

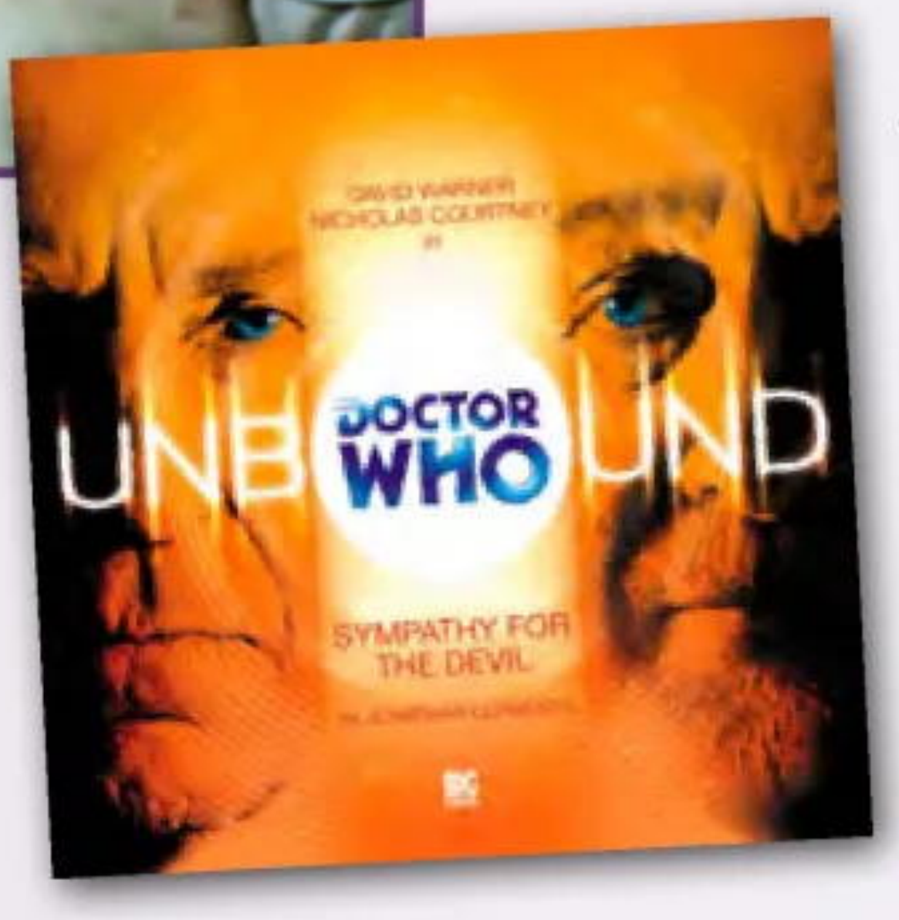
Top: Tom Newsom's cover art for *Manoeuvres*.

Above inset: Writer Fio Trethewey.

Left: Senior producer John Ainsworth with Louise Jameson, who plays Leela.

Parallel Worlds

Rose Tyler resumes reality-hopping this month. *Dimension Cannon* script editor **Matt Fitton** nominates his favourite other worlds for *Other Worlds*...



The Brigade-Leader's universe

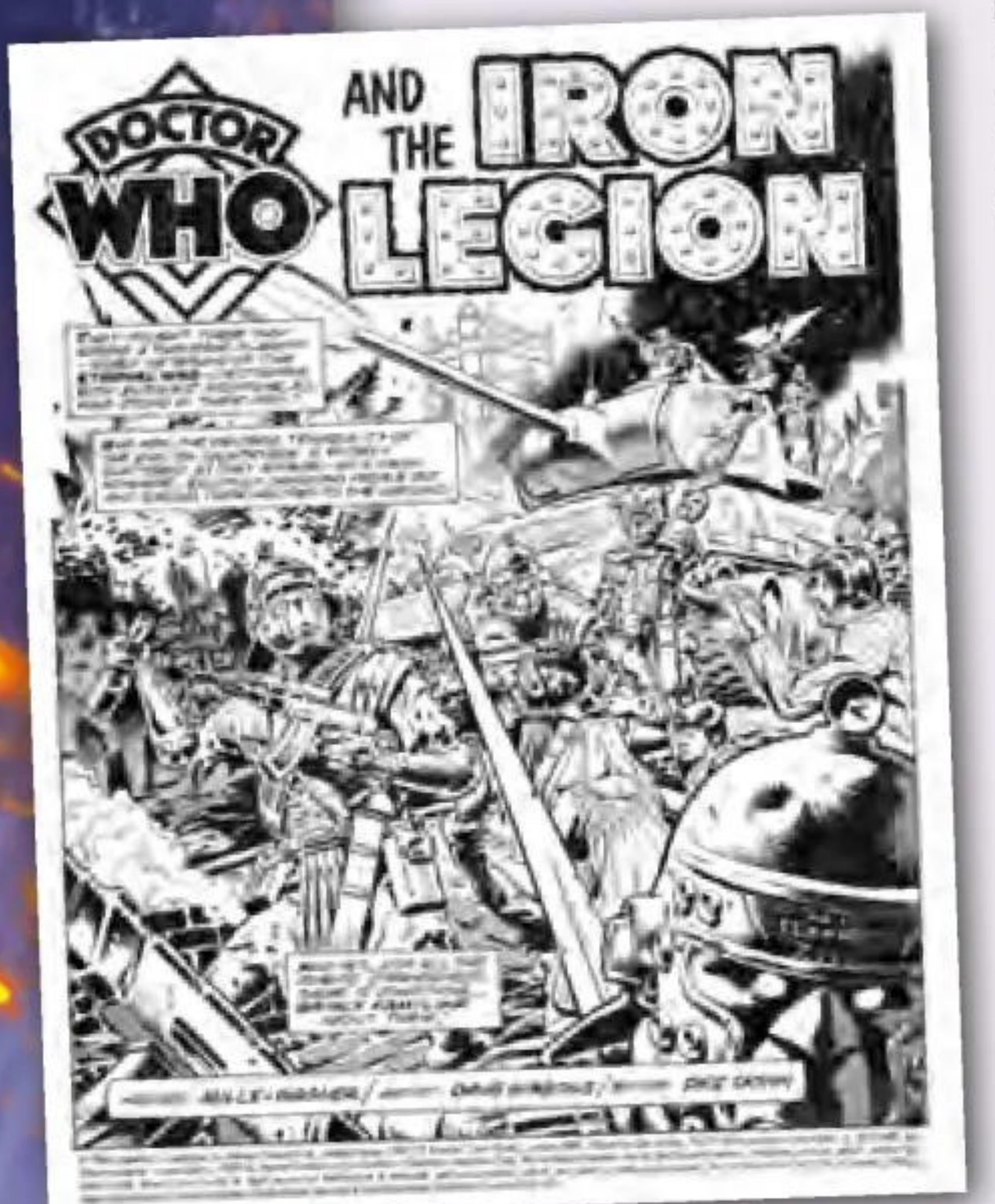
Inferno (1970)

"An infinity of universes, ergo an infinite number of choices." Tackling a nuclear power crisis, the Doctor slips sideways in time. For the show's first alternative universe, writer Don Houghton conjures a terrifying republic: casual mention of the royals' execution, "Unity Is Strength" and a full-on spotlight interrogation. As dark mirrors of the UNIT team we've come to know and trust, Caroline John, Nicholas Courtney and John Levene relish their bad-guy turns. It's especially unsettling to see the Doctor out of his depth, fathoming the rules of free will – before the unthinkable happens, and the world dies in flames.

The universe where Rome never fell

Doctor Who and the Iron Legion (*Doctor Who Weekly* issues 1 to 8, 1979)

This magazine's first comic strip, and the scale and imagination still resonate with anyone who spent 12p on that "Fantastic First Issue". The Doctor follows some oddly familiar robot soldiers to their own dimension, where the Roman Empire has not only conquered Earth, but an entire galaxy. Consequences of this alternative history are writ large: the Doctor battles aliens in the arena, airborne android armies, and the implacable General Ironicus to discover the true power behind the Imperial throne – the demonic Malevilus, manipulating Rome's warring history to feast across dimensions!



The alternative Third Doctor's universe

Unbound: Sympathy for the Devil (Big Finish, 2003) and others

"Where were you when I needed you, eh?" Big Finish's *Unbound* series explored a multiverse of alternative Doctors on paths not taken. *Sympathy for the Devil*, starring the majestic David Warner, is the start of a wonderful run featuring an exiled-to-Earth Third Doctor... albeit one who arrives several decades later than he was supposed to, only meeting the Brigadier in 1997. Warner brought a world-weary, sardonic charm to the role, reluctantly picking up the baton of saving the Earth. Later, when a Great War devastated his universe, he was left to rule it – a job he loathed. Until Bernice Summerfield offered him an escape from responsibility, which he embraced. A glorious Doctor-we-never-had.

Pete's world

Rise of the Cybermen/The Age of Steel (2006)

"Parallel world, it's like a gingerbread house. All those temptations calling out." Post-2005 *Who*'s first multiverse, and writer Tom MacRae makes the stakes personal. Zeppelins and Cybus Industries are the obvious markers for the path this other Earth has taken, but for Rose it's her long-dead father. Pete Tyler is not only alive but successful, with the ear of the President. And another Jackie! Billie Piper shines in the scenes meeting her alt-mum and dad. Warned by the Doctor to keep her distance, she can't help thinking 'What if...?' And this universe will return, when walls between realities start breaking down...

Donna Noble's left-hand path

Turn Left (2008)

"Turn right and change the world." Russell T Davies' dystopian vision of Britain without the Doctor is terrifying: borders closed, the population drained of empathy by relentless crises. We see what we might sink to, left to our own devices, with future echoes of RTD's disturbing drama *Years and Years* (2019). But this is Donna's world – she's the most important person in creation – and Catherine Tate gives a heartbreaking performance. The one woman who can save the universe, she doesn't quite understand what's being asked of her, but is brave enough to do it anyway.

Clive's world

Rose Tyler: The Dimension Cannon – The Endless Night (Big Finish, 2019)

"Who told you about my shed?!" Rose's first Dimension Cannon trip is to an Earth where amateur Doctor-hunter Clive Finch (from *Rose*, 2005) isn't dead – but the sun has gone out! Jonathan Morris' *Endless Night* shows humanity's grim final days, including an emotional meeting between star-crossed lovers Pete and Jackie. But parallel universes are about second chances, too. Rose starts her quest for the Doctor in the same place as first time around – finding another, lonelier, Clive willing to take a leap of faith. Mark Benton sparkles as Rose's sweet, funny, loyal new companion, discovering that the universe is just as strange as he suspected.

ROSE TYLER: THE DIMENSION CANNON

Trapped

starring **Billie Piper** as Rose Tyler
and **Camille Coduri** as Jackie Tyler

Sink or Swim

by **Lizzie Hopley**

Rose is all at sea in a world where a strange entropy eats away at those struggling to survive.

The Lower Road

by **Tim Foley**

Rose discovers a community that seems to have made peace with the 'anti-life'.

The Good Samaritan

by **Helen Goldwyn**

Trying to repair her Dimension Cannon, Rose seeks out the last haven of technology.

Lisa McMullin

Her latest script brings an unlikely collection of characters together... and reunites two of the stars of a TV classic.

Hello Lisa. You've written two episodes of the 60th-anniversary audio series *Once and Future*. How did they come about?
It does feel a bit greedy! I wrote *Two's Company* back in 2020 and had so much fun with the eclectic collection of characters I was given. Then, after the first series of the *Ninth Doctor Adventures* was recorded, [script editor] Matt Fitton came to me and said that Christopher Eccleston was going to be involved in *Once and Future* and offered the episode to me. Chris had always wanted to record with David Warner, I had the privilege again of writing for Nicola Walker as Liv Chenka, and I got to bring back Gina McKee as the Lumiat, a character I'd invented for Big Finish.

***Time Lord Immemorial* reunites Chris and Gina, who both starred in the acclaimed 1990s BBC drama series *Our Friends in the North*. What was it like hearing them record together?**
I loved *Our Friends in the North*, and to hear them united in something I'd written was really special. It felt like being at the reunion of two people who were really happy to be seeing and working with each other again. You could hear them in between scenes saying, 'Do you remember that time during filming...?'

You also got to write for legendary actors David Warner and Robert Powell...
I've heard Chris talk in interviews about the fact that David Warner was one of his all-time heroes, and he's one of my all-time favourite actors too. When I was told that Robert Powell had also been cast, you could probably have heard me scream from one end of the country to the other. Listening to those two powerhouses of British film, theatre and television performing dialogue I'd written was really humbling.

> "I loved *Our Friends in the North*, and to hear Chris and Gina united was really special."
>
> Lisa McMullin

ONCE AND FUTURE

Time Lord Immemorial
by **Lisa McMullin**
starring **Christopher Eccleston** as the Doctor
David Warner as the Alternative Universe Doctor
Gina McKee as the Lumiat
Robert Powell as the Time Lord Immemorial
and **Nicola Walker** as Liv Chenka

The Ninth Doctor finds his TARDIS caught between universes as the cosmos starts to break down...

What makes a great *Doctor Who* script?
It's different things to different people, which is the beauty of it. There's something for everybody in *Doctor Who* – it's sci-fi but it also spans every kind of genre and style. I think it has to have heart and humour, over and above anything else. The plot can go in any direction, but it has to have kindness and a message about people looking after each other. Without that you lose everything.

What advice would you have for someone who wants to write *Doctor Who*?
Firstly, believe that you can do it. You have to be a writer and a storyteller as much as a *Doctor Who* fan. You need to have a real desire and drive to tell *any* stories – it's not enough to just want to tell *Doctor Who* stories.

Which *Doctor Who* writers have inspired you?
I can't single out any one writer. There are so many *Doctor Who* writers that I admire from 1963 onwards and across all media – everyone who has ever written for it has added to the story. When I'm showrunning the TV series I'm going to populate my writers' room with Big Finish writers – they're some of the best *Doctor Who* writers out there.
David Richardson

Top inset: Writer Lisa McMullin.

Above: The decades-spanning *Our Friends in the North* (1996) starred Christopher Eccleston, Gina McKee, Mark Strong and Daniel Craig.

Left: Robert Powell, Gina McKee, David Warner, Jane Slavin, Christopher Eccleston and director Helen Goldwyn at the recording of *Time Lord Immemorial*.

Dr Elizabeth Shaw

She's accused of treason in the latest *Third Doctor Adventures* saga – but what else did the Doctor's assistant get up to, during and after her UNIT attachment?

THE THIRD DOCTOR ADVENTURES

Intelligence for War

by **Eddie Robson**
starring **Tim Treloar** as the Doctor
Daisy Ashford as Liz Shaw
and **Jon Culshaw** as the Brigadier

In the Norfolk village of Huncleath, the Doctor and Liz investigate a disturbing incident involving a vanishing Nazi soldier.

Who is she? UNIT's first scientific adviser, who assisted the Third Doctor during his exile on Earth. She has degrees in medicine, physics and a dozen other subjects, is very fashion-conscious and frequently changes her hairstyle. She also listens to Radio 4, drinks tea without sugar and prefers a custard cream to a pink wafer.

First appearance: *Spearhead from Space* (1970), portrayed by Caroline John. As an expert in meteorites, Liz was co-opted to UNIT from Cambridge University to investigate the arrival of space pods containing fragments of the Nestene Consciousness. At first sceptical of extraterrestrial invasion, she helped the Doctor (Jon Pertwee) combat the Nestenes' Auton mannequins, using his transmitter device to destroy a Nestene creature as it emerged from its incubation tank.

Right: Caroline John as Liz Shaw in a publicity shot for *Spearhead from Space* (1970).

Liz didn't stay with UNIT very long, did she? Long enough to face Silurians, Mim, the Apocalypse Clock, Primords and Unzel, and to be assisted by River Song (Alex Kingston) while the Doctor was away on a wild goose chase (*The Diary of River Song: New Recruit*, 2021). She first considered leaving UNIT after a harrowing encounter with the Cybermen (*The Companion Chronicles: The Blue Tooth*, 2007) but decided to stay on when her successful repair of a sentient Kenbaki computer demonstrated her value to the organisation (*The Companion Chronicles: Binary*, 2012).

Top: Liz assists the Doctor (Jon Pertwee) in *Doctor Who and the Silurians* (1970).

What became of her later? After her time at UNIT, Liz joined the Department of Applied Mathematics and Theoretical Physics at Cambridge and uncovered an experimental time dilation device that temporarily sent her 40 years into the future (*The Companion Chronicles: The Sentinels of the New Dawn*, 2011). After that, she began working on a cure for Primord infection and got engaged to a scientist named Michael, but it didn't end well (*The Third Doctor Adventures: Primord*, 2019). By 1977, she'd joined the British Rocket Group (*The Fourth Doctor Adventures: The Cloisters of Terror*, 2015).

Wasn't she supposed to have died from some sort of virus? There are conflicting accounts of Liz's later life. In one, she died in 2003 after exposure to the Agent Yellow virus (the *New Adventures* novel *Eternity Weeps*, 1997). In others, she set up the Preternatural Research Bureau (*PROBE* videos and audios, 1994-2021). Perhaps these are remnants of alternative timelines? By 2010, she had long since rejoined UNIT (*The Companion Chronicles: Shadow of the Past*, 2010) and was unable to attend the Doctor's faux funeral as she was detained at UNIT Moonbase (*The Sarah Jane Adventures: Death of the Doctor*, 2010). She did, however, attend Sarah Jane Smith's funeral in 2021, according to a podcast report (*Farewell, Sarah Jane*, 2021).

Above inset: Daisy Ashford plays Liz on audio.

Isn't Daisy Ashford playing Liz on audio now? Indeed she is. You might have previously spotted her as one of the students possessed by the Great Intelligence in *Downtime* (1995), the direct-to-video spin-off with Nicholas Courtney as the Brigadier. Daisy has also been seen in episodes of *Bonekickers* (2009) and *The Midwich Cuckoos* (2020), and on the big screen in *Captain America: The First Avenger* (2011). She's also played doctors in *Emmerdale* (2019) and *EastEnders* (2022).

How does she feel about playing the character originated by her late mother? "I love coming back to Liz every time," says Daisy. "She's just a brilliant character and it's really nice to be able to flesh her out with more stories. There's a cheekiness between the Doctor and Liz, a real warmth – and that understanding that he can't quite patronise her because she's always going to answer back."

Liz says "I deal with facts. Not science-fiction ideas." (*Spearhead from Space*, 1970)

The Doctor says "Here's Miss Shaw. She's much more practical than I am." (*The Ambassadors of Death*, 1970)

Chris Bentley

Scarred!

THE BEAST OF SCAR HILL

by **Mark Wright**
narrated by **Mina Anwar**

The Doctor and Rose join stranded guests at the snowbound Scar Hill Hotel – just as a night of terror begins to unfold...

The Scar Hill Hotel stands isolated on a lonely Yorkshire moor, cut off from the outside world by an unusually heavy snowfall. Stuck inside are eight bar patrons and staff members, unwitting prey for the legendary beast that's said to crawl from the depths of the nearby coal mine when it needs to feed. This is the setting for *The Beast of Scar Hill*, an original audiobook adventure for the Ninth Doctor and Rose Tyler, written by Mark Wright and inspired by the real-life Tan Hill Inn at Richmond in North Yorkshire.

"I read *The Inn at the Top* [2013] by Neil Hanson, which told his story of taking over the Tan Hill Inn back in the late 1970s, and it was fascinating," says Mark. "The idea of the pub at the highest point above sea level in the UK struck me as a great *Doctor Who* location, especially with the old mine tunnels nearby. It's taken me several years, but that location and set-up have been bubbling away at the back of my mind."

The resulting story is a base-under-siege thriller very much in the style of *Planet of Evil* (1975) or *Horror of Fang Rock* (1977), although Mark was more influenced by two other serials from the Fourth Doctor's era. "*The Robots of Death* [1977] is still the state of the art," he says. "It adheres to the tropes of the base-under-siege story but in such an elegant way. I think I was very much steering into that Agatha Christie feel of doing things that *Robots* does so well. The first two episodes of *The Seeds of Doom* [1976] are in there too. They have the sense of being at the mercy of the elements and a creature picking people off, one by one..." **Chris Bentley**

Barking!

The Red Lion in Cardiff Bay becomes the focus for Sergeant Andy's latest bizarre investigation in *Dog Hop*, the new *Torchwood* release written by Lauren Mooney and Stewart Pringle, which is best described as the film *Freaky Friday* (1976) with dogs.

"Oh God, it *is Freaky Friday* with dogs! I never thought about it like that before!" says Stewart. "I used to be the artistic director of a small theatre above a pub. The barman was Tim Foley, before he became a Big Finish writer, and we used to joke about dogs and their owners swapping bodies. Someone would come in, looking out of sorts, and they'd have this dog who just looked *baffled*, and we'd be like, 'Oop, Colin's hopped into his labrador again!' That idea stuck with me, and for ages I tried to convince my agent there was a whole sitcom in it. He would sort of nod cautiously and never mention it again."

TORCHWOOD

Dog Hop

by **Lauren Mooney**
and **Stewart Pringle**
starring **Tom Price** as Sgt Andy Davidson

In a pub on Cardiff Bay bar manager Nia tells Andy Davidson about bizarre experiments on the local dog population...

"Sergeant Andy was the only character we ever considered for this one," adds Lauren. "It became clear that it was a shaggy-dog story that relied on somebody going back to the same pub again and again. Andy has a tendency to fall in love quickly and ill-advisedly, so the whole thing began to unfurl once we realised he had a little crush on our bar manager, Nia."

So if the authors themselves were 'dog hopped', what sort of dogs would they become? "Stewart is allergic to quite a lot of dogs, so I guess I'd hope to be hopped into a hypoallergenic dog so that we could still hang out," says Lauren.

"I'd be a Weimaraner," says Stewart decisively. "All-purpose German efficiency, extremely sleek. I am *very* allergic to them, as Loz says, but presumably I wouldn't be allergic if I actually *was* one. So that'd kill two birds with one stone." **Chris Bentley**

Top: The Doctor (Christopher Eccleston) and Rose (Billie Piper) in Series 1 (2005).

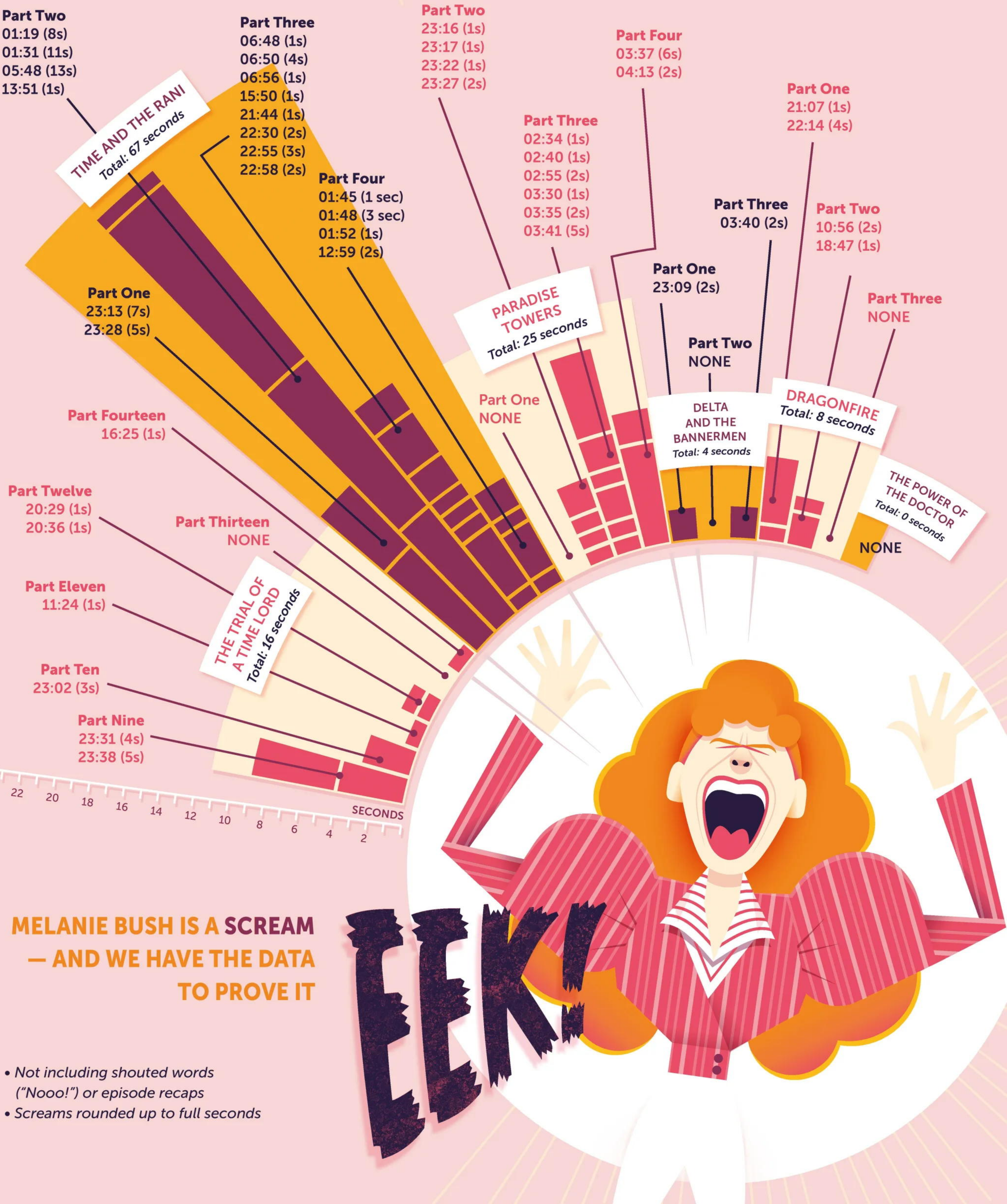
Above left: Tom Price as PC Andy Davidson in *Torchwood: Children of Earth* (2009).

Above right: Lauren Mooney at the recording of *Dog Hop* with Tom Price's dog, Phoebe.

SUFFICIENT DATA

Crunching the numbers and big ideas of *Doctor Who*

WORDS BY SIMON GUERRIER ● INFOGRAPHIC BY BEN MORRIS



MELANIE BUSH IS A SCREAM — AND WE HAVE THE DATA TO PROVE IT

- *Not including shouted words ("Nooo!") or episode recaps*
- *Screams rounded up to full seconds*

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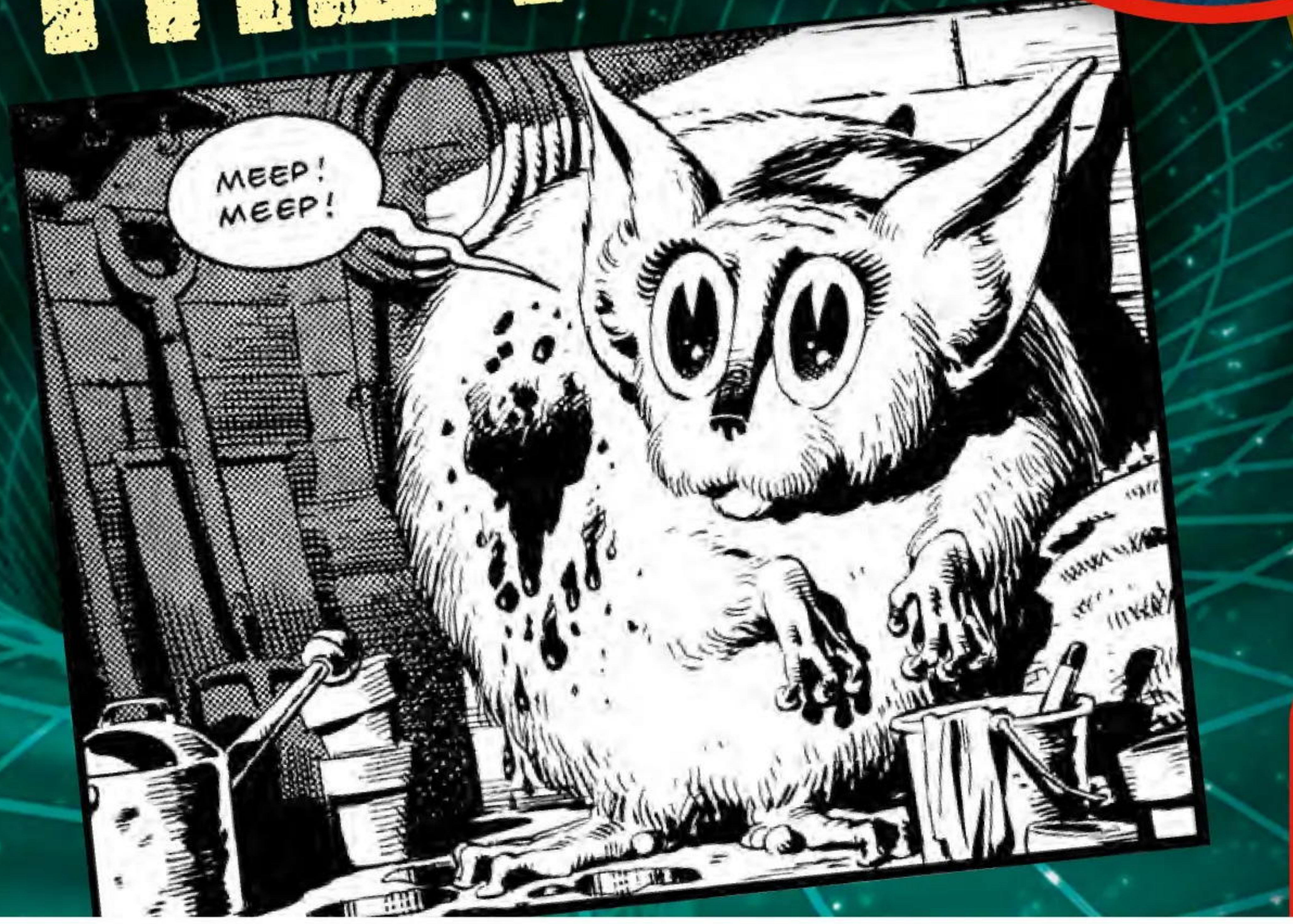

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"I've got much more crazy things to do yet."

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